

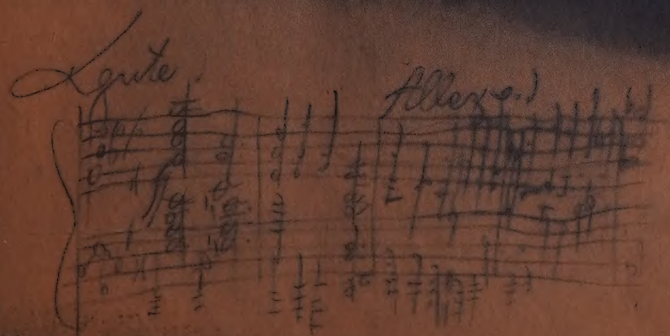
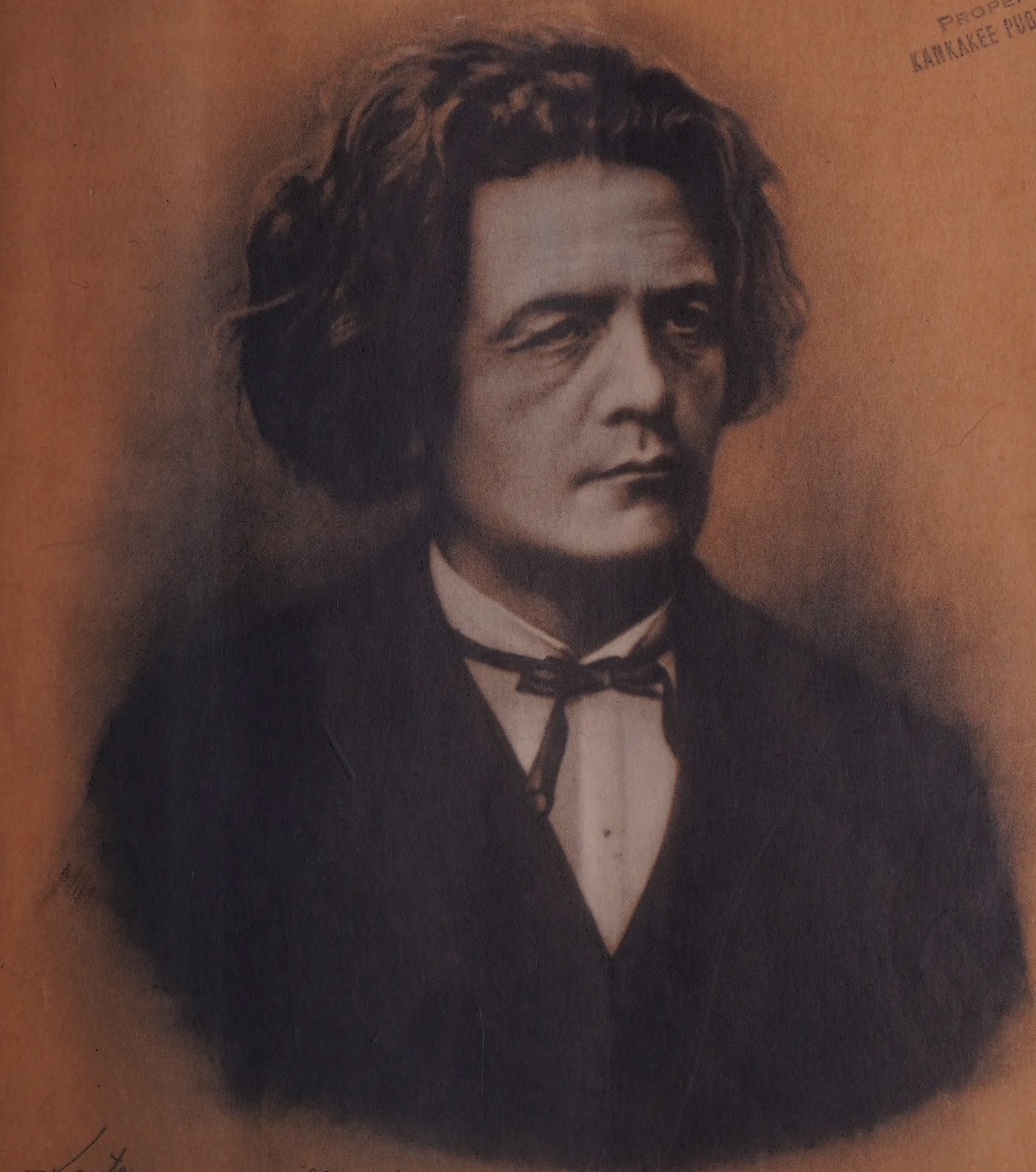
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Music Magazine

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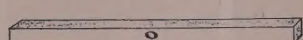
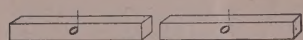
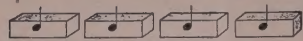
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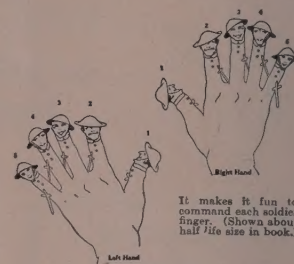
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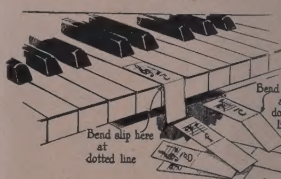
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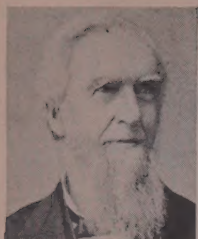
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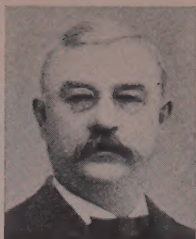
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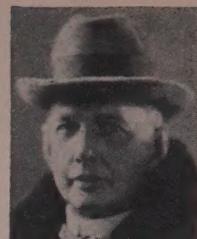


William Augustine Ogden—B. Franklin Co., Ohio, Oct. 10, 1841; d. Toledo, O., Oct. 14, 1897. Comp., con., tchr. Was supt. of mus. in Toledo pub. schools. Wrote much ch. mus.

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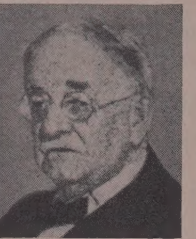
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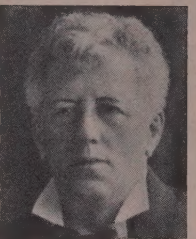
Rosa Oltzka—B. Berlin. Dramatic sopr. Debut, Brünn, 1892. Sang, Ct. Opera, Hanover and at Covent Garden. Was mem., German Opera Co. (Damaschi), Metro. Opera Co. and Chicago Opera.



George Edgar Oliver—B. Albany, N. Y., Feb. 7, 1856. Comp., cond., educator. For over 50 yrs., tchr. of mus. in Albany pub. schs. A pioneer in organizing student orchs. Res. Albany.



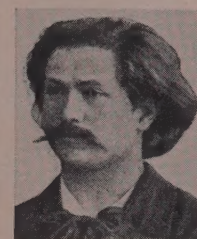
Herbert Oliver—B. England. Comp., con. Studied chiefly with his father. First composition played by Sir Dan Godfrey (1906). Has written miscel. wks., incl. a light opera.



Ole Olsen—B. Hammerfest, Norway, July 4, 1850. Comp., cond. Studied at Leipzig Cons. In 1899 apptd. inspector of military mus., Military Acad., Christiania. Miscel. large wks.



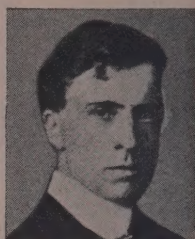
Maria Olszewska—Contr. Has sung with Chicago Civic Opera Co. Also has won fame in her many concert appearances in America and the principal music centers of Europe.



Franz Ondříček—B. Prague, April 29, 1859. Comp., violinist. Studied at Prague Cons. and at Paris Cons. Many tours Europe and America. Established a string quartet in Vienna.



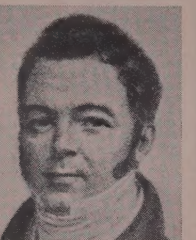
Sigrid Onegin—B. Stockholm. Contralto. Operatic appearances in many European cities. U. S. debut in N. Y. with Phila. Orch. Member of Metro. Opera Co. (debut 1922 in *Aida*).



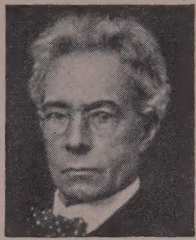
Norman O'Neill—B. London, Mar. 14, 1875; d. there, Mar. 3, 1934. Comp., con. Pupil of Ivan Knorr, Frankfurt Cons. Was musical dir., London Theaters. Miscel. works and incidental music to plays.



Dimitri Onofrei—B. Aug. 21, 1897. Operatic tenor. Debut Malta, 1921. Appeared in princ. Italian cities. Member, San Carlo Opera Co. Sang with Gigli in Havana. Res. N. Y.



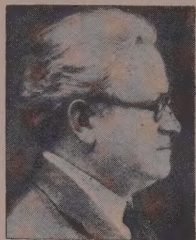
George Onslow—B. Clermont-Ferrand, Fr., July 27, 1784; d. there, Oct. 3, 1852. Comp., violoncellist. In 1842 succeeded Cherubini at the Académie (Paris). Wrote much ensemble mus.



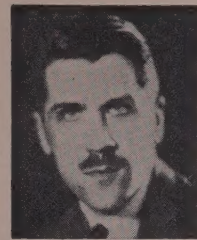
W. Arundel Orchard—B. London. Comp., con. Was active in England, then (1923), apptd. dir. of New So. Wales State Conservatorium of Music, Sydney, Australia. Miscel. works.



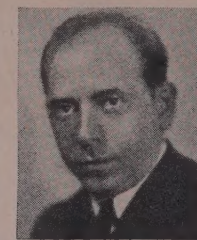
Alfred Orel—B. Vienna, 1889. Comp., author, teacher. Studied at Vienna Univ.; later, prof. of mus. history there. Miscel. mus. and lit. works, incl. a book on development of mus. form.



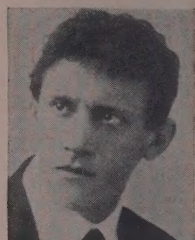
Preston Ware Orem—B. Phila., Pa. Comp., cond., organist, ed. Lectr. on theory and pedagogy. Over 30 yrs. was mus. critic, Theodore Presser Co. Wr. poplr. "Harmony Bk. for Beginners."



Nikolai Orloff—B. Russia. Pianist. Has made many concert appearances in the principal music centers of Europe and America; also toured many parts of South America.



Eugene Ormandy—B. Budapest, Hungary, Nov. 18, 1899. Cond., vlnst. Was guest cond., N. Y. Philh., and Phila. Orchs. Cond. Minnea. Symph. Orch. In 1936 became assoc. con., Phila. Orch.



Leo Ornstein—B. Kremenetschug, Russia, Dec. 11, 1895. Comp., pia., tchr. Stud. St. Petersburg and N. Y. Debut, N. Y., 1911. Soloist with leading orchs. Conducts own mus. sch., Phila. Miscel. works.



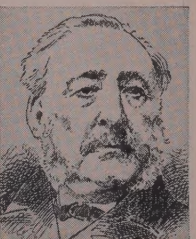
John Orth—B. Annweiler, Bavaria, Dec. 2, 1850; d. Boston, May 3, 1932. Comp., pia., tchr., editor, lecturer. Pupil of Liszt. Was mem. of fac., N.E. Cons. of Mus. Wr. chiefly piano salon music.



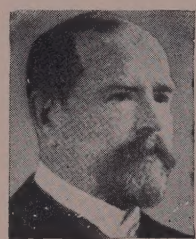
Lizette E. Orth—D. Boston, Sept. 14, 1913. Comp., pianist. Wife of John Orth. For many years active as soloist and teacher in Boston. Wrote songs, piano pieces, and operettas.



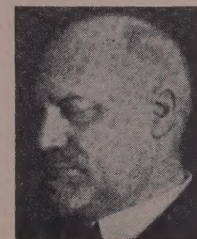
Robert Lee Osborn—Teacher, authority on public sch. mus. Active in nat. mus. educational assns. Dir. of Music, Proviso Township High Sch., Maywood, Ill. Fac. mem., Amer. Cons., Chicago.



George Alexander Osborne—B. Limerick, Ireland, Sept. 24, 1806; d. London, Nov. 16, 1893. Comp., pia. tchr. many yrs. in London. Wr. piano pes. and miscel. ensemble wks.



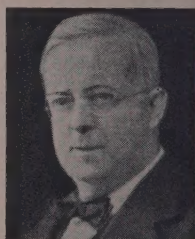
George Laurie Osgood—B. Chelsea, Mass., Apr. 3, 1844; d. Godalming, England, 1923. Tenor, chl cond., comp. Soloist (1872) with Thomas' Orch. Cond. of Boylston Club., Boston. Chl. wks.



Henry Osborne Osgood—B. Peabody, Mass., March 12, 1870; d. New York, May 8, 1927. Writer, cond., editor. In 1909, asst.-cond., Munich Royal Opera. Was assoc. editor, "Musical Courier."



Marion Osgood—B. Chelsea, Mass. Comp., vlnst., cond. Pupil of Kneisel, Goetschius. Organizer and for 10 yrs., dir., Marion Osgood Ladies' Orch., Chelsea. Violin wks. Etude contr.



John Augustine O'Shea—B. Milford, Mass., Oct. 19, 1804. Comp., cond., pianist, organist. Studied, N.E. Cons. Dir. of mus., Boston public schools (now retired). Miscel. works.



Julius Oslter—B. Copenhagen, 1868. Comp. Pupil of Gade, Svendsen and Grieg. Has written miscel. wks., incl. a two-act ballet, and an opera produced in Kansas City, Mo., 1932.



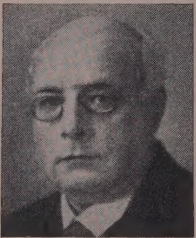
Cornelia van Osterzee—B. Batavia, Aug. 16, 1863. Comp. Pupil of R. Radecke, S. de Lange and H. Urban. Has written an opera (prod. at Weimar, 1910), chamber music, songs, choruses.



John O'Sullivan—B. Ireland. Operatic tenor. Studied at Paris Cons. Debut, Geneva, in 1910. Succeeded Muratore at Paris Opera. Sang with Chicago Opera Co. (debut in "William Tell").



Emma Otero—B. Jovellanos, Cuba. Coloratura soprano. Discovered by Gigli, she became the protégée of Pres. Machado of Cuba. Appeared in opera at National Th., Cuba. Has sung in U. S.



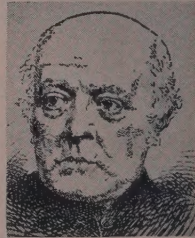
August von Othegraven—B. Cologne, June 2, 1864. Comp. Studied at Cologne Cons. In 1889 became professor there. Has written works for chorus and orchestra., songs and an operetta.



Ruth Haller Ottaway (Mrs. Elmer James)—B. Howell, Mich. Pianist, executive. Former pres., Nat'l. Fed. of Music Clubs. Mem., exec. comm., Anglo-American Mus. Conf. Res. Port Huron, Mich.



Ernst Julius Otto—B. Königstein, Saxony, Sept. 1, 1804; d. Dresden, Mar. 5, 1877. Comp., tchr. Fr. 1830-75 cantor at Kreuzkirche, Dresden, and cond. of the Liedertafel. Miscel. wks.



Frederick Arthur Gore Ouseley—B. London, Aug. 12, 1825; d. Hereford, April 6, 1889. Eminent clergyman, comp., theorist, organist. Was prof. of mus., Oxford Univ. Musical and theoretical wks.



Henry Overly—B. Kalamazoo, Mich., Apr. 9, 1894. Organist, comp. dir. Among his tchrs. were De Lamarier, Palmer Christian and W. H. Hall. Active in Kalamazoo. Has songs, anths., org. pes.



Julia D. Owen—B. Texas. Comp., singer, teacher. Studied Boston, Chicago, N. Y. Active in Texas state music affairs. Prize winner, Texas Fed. Mus. Clubs Contest. Has written songs.



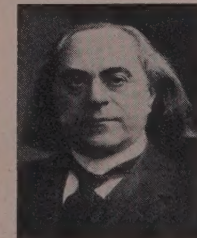
Leopold Anton Paalz—B. Tell City, Ind., Aug. 18, 1877. Comp., pianist, teacher. Studied at Cinn. Cons. of Mus. Since 1911, mem. of faculty there. Author of piano study material.



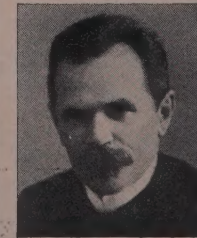
Harry Pabst—Died, Phila., Oct. 12, 1924. Comp., violinist, teacher. For many years active in Phila. Wrote piano pieces, studies and pieces for violin. A contrb. to various magazines.



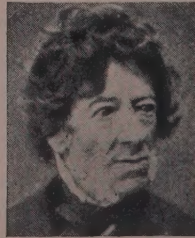
Marie Leopoldine Pachler-Keschak—B. Graz, Oct. 2, 1792; d. there, April 10, 1855. Was noted for having won the commendation of Beethoven for her interpretation of his works.



Vladimir de Pachmann—B. Odessa, July 27, 1848; d. Rome, Jan. 7, 1933. Renowned pianist. Numerous sensational tours, Europe and Amer. Was noted for his playing of Chopin's works.



Heinrich Pachulski—B. Lasa, Govt. of Sedletz, Russia, Oct. 16, 1859. Comp., pianist. Studied at Moscow Cons., then became teacher there. Orch. works, piano pieces and arrangements.



Friedrich Paelus—B. Hamburg, Mar. 19, 1809; d. Helsingfors, Jan. 9, 1891. Comp., vlnst. Pupil of Spohr. His activities in Helsingfors made it the center of musical culture in Finland.

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIV. No. 10 • OCTOBER, 1936

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



SIR JOHN B.
MCEWEN

SIR JOHN B. MCEWEN, after twelve years of service, is retiring as Principal of the Royal Academy of Music, of London, because of impaired health. Through one of the most trying periods in all musical history, Sir John has displayed his fine talent by maintaining every activity and expanding many in the famous old institution. He is to be succeeded by Dr. Stanley Marchant, long Professor and of late Warden of the Royal Academy, organist of St. Paul's Cathedral, and President of the Incorporated Society of Musicians.

THE "HERCULES" of Handel, in spectacular out-of-doors dramatic productions in the massive Olympic Theater of Berlin, on August 14th and 16th, was an artistic feature of the Olympic Games festivities.

"THE CRICKET ON THE HEARTH," in a copy inscribed by Charles Dickens to Hans Christian Andersen, brought the peak price of \$1450, at the sale of the collection of rare books of the late Harry B. Smith, librettist of so many of the DeKoven and Victor Herbert operas.

THE CINCINNATI CONSERVATORY OF MUSIC is celebrating its seventieth anniversary. Founded in 1867, by Clara and Bertha Baur, this institution has rendered a significant service to American music, especially in the Middle and Southern States.

THE JULLIARD MUSIC AWARD goes this year to Bernard Rogers, for his orchestral work, "Once Upon a Time," a suite of five pieces—*The Tinder-Box Soldier*; *The Song of Rapunzel*; *The Story of a Darning Needle*; *Dance of the Twelve Princesses*; and *The Ride of Koschei the Deathless*.

CURTIS W. KIMBALL, president of the W. W. Kimball Company of Chicago, passed away on July 30th, at the age of seventy-four. Born in Mitchell County, Iowa, when seventeen he in 1879 entered the employ of the W. W. Kimball Company; in 1893 became its treasurer; in 1898, its vice-president; and on the death of its founder in 1905, its president.



JEANNE
BEHREND

JEANNE BEHREND has been awarded the Bearn Prize for 1936, for her "Four Songs" with texts by Sara Teasdale, and a suite of seven "Children's Pieces" for piano; and this though the competition was announced in favor of larger forms. Miss Behrend was at the first piano, with Alexander Kelberine at the second, for the world premiere of the "Concerto in D minor for Two Pianos and Orchestra" by Francis Poulenc, on the programs of the Philadelphia Orchestra for December 27th and 28th, 1935, with Leopold Stokowski conducting.

WALTER DAMROSCH is reported to have a new opera nearing completion, of which he has said, "The theme I am using is one that I have long had in mind, but I do not want to share it (the opera) until it is in finished form."

A SIBELIUS PROGRAM, in the form of a gala concert conducted by Georg Schnéevoigt, was the opening event of a "Finnish Week" lately celebrated in Stockholm, Sweden.

THE D'OYLY CARTE OPERA COMPANY, from London, opened on August 20th a season of eight weeks of the Gilbert and Sullivan operetta repertoire, at the Martin Beck Theater of New York. This excellent organization, which clings always so closely to the true Savoy spirit, is welcome to America at any time and as long as it may choose to stay.

HARPISTS of the Metropolitan Opera Company were the first women to be admitted to the union of musicians. Until June of 1903 only men might be members.

THE FRANZ LISZT PRIZE, of the recent international competition at Vienna, was awarded to Lance Dossor, a young English pianist and student of the Royal College of Music.

THE THREE THOUSANDTH RECITAL of the free organ concerts provided for music lovers of Pittsburgh by Andrew Carnegie, was played on May 24th, by Dr. Marshall Bidwell, the present incumbent at the magnificent instrument at Carnegie Hall.

THOMAS D. WILLIAMS, versatile musician of Juniata, Pennsylvania, died there on June 3rd. Born June 5, 1865, at Wysox, Pennsylvania, of musical parents, music was throughout his life a beloved avocation, while his chief rôle was that of a stellar machinist of the Pennsylvania Railroad. More than two hundred of his compositions have been published; and in 1905 he won first prize in the international Anthem Contest of the Lorenz Music Company. He was long an esteemed contributor to THE ETUDE.

THE CANADIAN FEDERATION of Music Teachers' Associations met from July 15th to 18th, at Vancouver, British Columbia. The days and evenings were devoted to lectures and discussions of topics of interest to the music teachers of the Dominion, and to artist concerts, with social events interspersed.

A BRASS VIOLIN, believed to be the only one in existence, is used by a player in a West End restaurant of London. It was made from empty shell cases of the famous French "75's" used during the World War, and the tone is said to be soft and sweet.

THE PHILHARMONIC ORCHESTRA of Madrid, with Mendoza Lasalle as conductor, has made a tour which included Valladolid, Pau, and Bordeaux (France).

THE GLYNDEBOURNE MOZART FESTIVAL (Suburban London) offered this year a series of performances of "Die Zauberflöte," "Le Nozze di Figaro," "Cosi fan tutte," and "Die Entführung aus dem Serail," with casts of capable artists, and with Fritz Busch as musical director. The musical world owes a real debt to such a man as Mr. John Christie who, out of his enthusiasm for the superlative art of the Salzburg master, creates and sponsors this shrine.

A TSCHAIKOWSKY CANTATA, "Ode to Joy," founded on the Schiller poem immortalized by Beethoven in his "Ninth Symphony," is reported to have been discovered in the archives of the Leningrad Conservatory. It is a product of his early years.

MR. CHARLES E. WELLS, of Denver, Colorado, was elected president of the National Association of Music Merchants, at its recent convention in Chicago. S. Ernest Philpitt, Miami, Florida, is secretary; and Carl A. Droop, Washington, D. C., the treasurer.

THE EMIL HERTZKA PRIZE (Vienna), this year for a work for the stage, has been awarded with the three thousand schillings divided among Gabriele Bianchi of Venice, Max Ettinger of Ascona, Hans Meyerowitz of Rome, and Viktor Ullmann of Prague.

KERSTIN THORBORG, contralto, another of those amazing singers from the Scandinavias, set London by the ears and spurred the astute and conservative Ernest Newman to superlatives, by her thrilling vocal and histrionic interpretation of *Fricka* in "Die Walküre" during the summer season at Covent Garden.

THE CHICAGO CITY OPERA COMPANY, through its manager, Paul Longone, announces that during its coming winter season it will give five Sunday evening operatic concerts with costumes and scenery, on November 8th, 15th, 22nd, 29th and December 6th, with the best seats at one dollar.

BIDU SAYÃO, Brazilian coloratura soprano; Vina Bovy, French lyric soprano, and Anna Kaskas, American contralto, are announced as additions to the roster of the Metropolitan Opera Company.

DR. ORLANDO A. MANSFIELD, eminent English composer, author, editor and lecturer, passed away on July 7th, at Cheltenham, near London. Born November 28th, 1863, at Horningsham, he won many honors, having become a Fellow of the Royal College of Organists; a Licentiate of Trinity College and of the London College of Music; and a Fellow of the American Guild of Organists. From 1912 to 1917 he was professor of music at Wilson College, Chambersburg, Pennsylvania; and besides a "Student's Harmony" in four volumes, he is said to have written and arranged about one thousand musical compositions, and about nine hundred articles for musical magazines. He was a frequent and valued contributor to THE ETUDE.

CAPTAIN HARRY A. STARES has celebrated his thirty-eighth anniversary as bandmaster of the famous Argyll and Sutherland Highlanders of Canada (Princess Louise's regiment), at Hamilton, Ontario. The organization has played officially at so many national and extra-territorial events that, unofficially it has become a "National Band of Canada." It served in the World War; played for the memorial service to Lord Kitchener, in London; was tendered a luncheon at the final review of the Fourth Division of Canadians, as the first official act of Lloyd George as Minister of War; and played before King George and Queen Mary, at a grand military fete at Aldershot. It has appeared in almost all large cities and at many expositions in the United States.

PIANO PRODUCTION in the United States during the first six months of 1936 was three hundred percent over that of the same period of 1933 and forty-five percent beyond this period of last year, according to reports of the National Piano Manufacturers' Association at its meeting of July 28, in Chicago.

ARTHUR WHITING, composer and organist, died July 20th, at Beverly, Massachusetts. Born at Cambridge, June 20, 1861, he studied the piano under William H. Sherwood, and composition with George W. Chadwick and J. C. D. Parker and later with Rheinberger at Munich. His compositions were on programs of the Boston, Pittsburgh and Cincinnati Symphony Orchestras; and he was founder and manager of the University Concerts of Harvard, Princeton and Yale.

THE MONTGOMERY COUNTY SINGING UNION of Alabama drew an attendance of more than three thousand, from all sections of the state and from neighboring ones, for its convention on June 14th.

THE MANNHEIM OPERA HOUSE (Germany) is experimenting with music for its orchestra, of which the notes appear in white on black paper, thus successfully assisting in the lighting problems of the theater.

THE CITY COLORED ORCHESTRA of Baltimore, with W. Llewellyn Wilson as conductor, is winning well deserved recognition. For its spring concert on June 25th, at the Douglass High School, it gave a program including works by Bach, Brahms, Hadley, Gliere and a first performance of a "Freedman's Song" for chorus and orchestra, the prize winning verses by Gough D. McDaniels, colored Baltimorean poet and historian, and the musical setting by Franz C. Bornschein, on a commission from the Municipal Department of Music, Frederick R. Huber, Director.



HARRY A.
STARES



W. LLEWELLYN
WILSON

Tempus Fugit

LAST NIGHT we heard a new orchestral work. We listened respectfully and patiently to what still seems to us a perfectly useless and inconsequential riot of bombast and discord.

Could this at any time in the future possibly come under what a metamorphized public might regard as interesting and beautiful—this horrible disjointed shambles of noises? Here were all the old bones of harmonic, contrapuntal and orchestral tricks apparently thrown together in one ugly heap. It reminded us of nothing else we had ever known save a charnal house in a tropical city, where they had piled up the skeletons dug from the graves of those families who were too poor to continue to pay the rentals of burial plots. Yet we are not so cocksure of our own vision. We may be so conditioned by our past experiences and past thrills in music that we are incapable of judging. We do not think that we are that bad, because when we first heard Debussy and Stravinsky we reveled in new tonal delights that they brought to us.

When, however, we read the criticisms of the contemporaries of Wagner and Brahms we are fearful that our own opinions may be obfuscated by paleontological prepossessions (if you know what that means!).

The worst about some of this modern music is that we are expected to swallow it as we do a doctor's prescription, whether we like it or not. No matter how toxic the effect may be upon our musical senses, the "Modernists" stand by in holy horror if we do not gulp down cacophony after cacophony and pretend that we like it. We hold that every man has a right to say whether he likes music that he is asked to hear. Perhaps posterity will disagree with him as to whether it is good music or bad music; but that is not his business.

In 1854 Julius Schuberth published a "Musical Hand-Book," a kind of musical lexicon with definitions and biographies (which we have recently had the pleasure of reading, through the kindness of Miss Susanna Dercum of Philadelphia). The biographies were critical, in that the author, who reflected much of the musical opinion of the time, attempted to appraise the music of the iconoclasts of the "Fifties." We are not surprised to find a whole page of the book given to Cherubini, who was perfectly safe and orthodox, according to the times, while on the next page are nine lines dealing with Chopin, who at that time had lived and worked and died and had been peacefully resting in Père La Chaise for five years. Yet in commenting upon Chopin he remarks,

"His compositions are very elaborate and not remarkable for perspicuity, but contain many beautiful ideas."

As for Johannes Brahms, his name is not found in the book; but the author makes amends for this with the following criticism in the Appendix:

"An attempt has lately been made by a musical clique, which is laboring to establish a new School based upon

false principles, to foist the productions of this young musician upon the world as masterpieces."

Gounod is dismissed with eight lines and the laconic comment,

"He has composed some Roman Catholic church music which is well written for the voices, but his music is deficient in melody and decided character."

Five years later Gounod produced his "Faust" and showed that he was easily one of the greatest of French melodists.

To show how greatly the prognostications of critics may err, one has only to look at the biography in this book

devoted to Henry Hugh Pierson. He is given well on to two pages, or four times as much space as Franz Liszt, who was born four years earlier than Pierson. Pierson is described as "one of the most eminent composers of the age." His works are mentioned as "simpler and clearer than Beethoven's 'Mass in D' or the 'Ninth Symphony.'"

Schuberth goes on to say: "Pierson's music is remarkable for its intensity, poetic fervor, grandeur and pathos; his melodies are spontaneous and abundant, but not always such as catch the ear at once. He is a great master of instrumentation."

In 1844 Pierson became Professor of Music in the University of Edinburgh.

"Boy, page Henry Hugh Pierson."

"Yes, sir. We find two inches about him in Baker's Dictionary and nothing in the Encyclopedia Britannica."

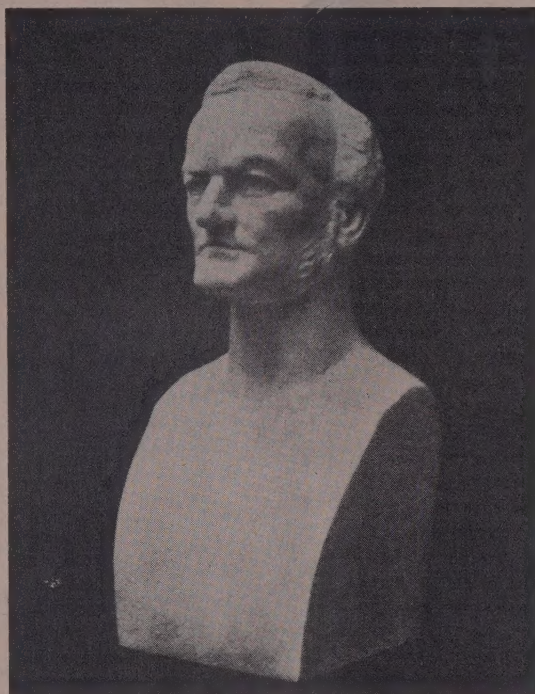
Sic transit gloria mundi.

But the funniest of all are the comments of Schuberth upon Richard Wagner. Think of this:

"Richard Wagner, born 1813,

at Leipsic, received his musical education in Germany, but failed to acquire the solid principles of art, and did not even succeed in learning to play any instrument respectably. The fact is, however, that Wagner has given nothing new to the world except a portentous amount of bombast and chaotic ideas. His 'Rienzi' is a musical monstrosity, full of sound and fury, signifying nothing. Wagner has, indeed, no style at all, unless confusion and an absence of any distinct form can be termed a style. He is not without dramatic conceptions, and would fain achieve something great; but he resembles Icarus, who assayed to fly with waxen wings and fell into the sea. Some consideration is due to a praiseworthy ambition, and it is perhaps better to strive after something unattainable than to be content with what may appear imperfect; but desire and fruition are very different things.

"Wagner has proved himself to be little else than a vain and arrogant pretender, and as such is not entitled to respect. Wagner writes the libretti of his operas himself, and is a far better poet than musician or composer. In his 'Tannhäuser' he has borrowed rather freely from the peculiar and meretricious instrumentation of Berlioz, and is by no means an original composer, though he has some enlarged dramatic intentions, which, however, appertain



RICHARD WAGNER
Bust by Max Klinger

more to the literary than the musical department of the opera.

"Wagner was deeply involved in the Revolution at Dresden in 1849, so much so that he was forced to take refuge in Switzerland, after the disastrous result of that futile attempt. With such political matters we have nothing to do here, except to remark upon Wagner's ingratitude towards the King of Saxony, who had appointed Wagner to the post of second operatic conductor at Dresden some years previously. What a composer, or one who calls himself such, can possibly have to do with an insurrection against a mild and constitutional government, as that of Saxony then was—we will not pause to consider. A certain portion of the German press (we will hope the inferior portion) affects to regard Wagner as a gifted innovator, destined to advance the interests of music; this is a kind of mental ophthalmia which will not last long, and is even now passing away.

"Wagner is not a musical genius, and can scarcely be termed a musical talent, for he is strangely devoid of melodic invention, and his harmonies are crude and ineffective, often harsh and betraying imperfect command of the science; he is one of the many musical poetasters who essentially belong to the Decline of the Art, and who assist in hastening its fall in Germany—that country which brought forth such numerous and great composers is now reduced to praise incompetence and mediocrity, unless it adopt foreign genius and renounce the once justifiable pride of possessing it indigenous. Such has been, and is still, the fate of Italy, which, after producing a host of great painters, and some great musicians, can now scarcely boast of one; and so it is with England, which once produced the most wonderful dramatic poets, and has now not one who can be termed equal to a second rate playwright of the Elizabethan era. The Muses are never very long stationary in any one land, but distribute their favors with tolerable impartiality."

If Wagner had been born to-day, instead of one hundred and twenty-three years ago, his position would have been determined far more rapidly, because the whole world would have had a chance to hear his works through the radio, within a year or so after they were produced, instead of having to wait a decade or so. The radio has acquainted us, time and again, with new works of the modern type that have been so ingratiating that we have secured the scores at once to investigate them.

Music's Lofty Educational Values

THE late Dr. Charles W. Eliot, probably the most distinguished President of Harvard University in the last century, paid a visit to the Boston Music School Settlement when it was under the direction of Mr. Daniel Bloomfield, long a contributor to THE ETUDE MUSIC MAGAZINE. Dr. Eliot was so enthusiastic in his admiration of the work of the School and of the educational value of that work to the pupils that he wrote in a letter the following brilliant paragraph which Mr. Bloomfield has been good enough to pass on to us:

"A good music school gives an admirable training of eye, ear and hand, and imparts an accurate and faithful use of all the senses. This sort of training is a much needed supplement to the kind of education given in the public schools. It is through the training of the senses to a high degree that the human race has attained all its most valuable knowledge, including the applied sciences of the last hundred years. It is not physical training alone, but also intellectual and moral training. These all went together into the achievements of the children who played the violin at that dinner. It is a wonderful coördination of eye, ear, and motor nerves which takes place in such playing. It is by such coördination of the trained senses, acting in common with the imagination and the reasoning power, that the greatest discoveries of the human mind are wrought out, and put to do the work of humanity."

Try Laughter

THE TONIC effect of laughter is not realized by many who need it most. Donald Anderson Laird, distinguished investigator, who has made the psychological laboratory at Colgate University world famed, in his recent book, "More Zest for Life" (Whittlesey House), has an entire chapter upon the benefits of laughter, which any musician may read with benefit. The life of the musician is confining. He must concentrate upon a myriad of little things. Such a life, without breathing spells, can make one very irritable. On the other hand, music is a marvelous relief to one who does not have it as a regular part of his daily work. The musician should endeavor to get as much wholesome laughter in his day's work as possible.

Dr. Laird says:

"It is a good thing for man that he can laugh—good both physically and mentally, for spirits and body. As the oldtime medicine faker might say in his gaslight spiel, laughter tones both mind and body."

"Laughter also massages the heart, increasing the rate of its beats and the force of the beats. Hence the phrase 'heartly laughter.' This explains why hearty laughter fairly makes our fingers tingle. Much the same may be said for the liver, pancreas, spleen, and even the ductless glands. Laughter also stimulates both the flow of digestive juices and the mechanical agitation of the food."

"What a medicine laughter is! All it needs to make it really appealing is a Latin name and a fancy price and a label that calls for shaking the stomach well while using."

"People like to laugh together. This binds groups more closely to one another. It makes people act and think more in unison. It helps make possible group action, which brings industrial and political progress as well as zest. People who can laugh at the same thing must have something in common, even though they appear to be in disagreement. A common ripple of laughter brings them closer to agreement. The entertainers used in the army camps overseas welded the men of varying national extraction, differing religions, diverse political belief, and varying degrees of loyalty, into a consistently loyal group with a singleness of mind that fight talks and learned arguments could not have accomplished. From this point of view, Elsie Janis did more than Senator Borah to win the war."

He Kept on Fishing

MICHAEL FARADAY (1791-1867), whose discovery of the application of the principle of induction in electricity made possible the amazing achievements of the last century in this field, worked for years, laughing at ceaseless disappointments and said to his friends, "It may be a weed instead of a fish that, after all my labor, I may at last pull up." But Faraday kept on fishing and the result was one of mankind's most important discoveries.

We often think that students and teachers of music do not "keep on fishing." They are easily discouraged and, if they do not get results after a little effort, they give up in despair.

Music, particularly, demands great and regular persistence. As an art it must be practiced with relentless zeal. This of course is one of the things that makes it so overwhelmingly charming. The gossamerlike runs in the *Berceuse* of Chopin are made possible only after interminable repetitions. Never become discouraged, if results do not come at once. Like Faraday, keep at it until great results come. The fruits of persistence and determination are sometimes amazing. We have known scores of successful men who have triumphed because they knew how to "take it" and hold on.

A Musical Educational Renaissance

A Conference With the Eminent Piano Virtuoso

Josef Hofmann

DIRECTOR OF THE CURTIS INSTITUTE OF MUSIC

Josef Hofmann, born January 20, 1876, at Podgorze, near Cracow, Poland, was first the pupil of his father, Casimir, a professor of harmony, composition and piano at the Warsaw Conservatory, and conductor at the Warsaw Municipal Opera. His first appearances, at six and at nine years of age, brought to him sensational attention as one of the most extraordinary prodigies in musical history. After a tour of Germany, Holland, Norway, Sweden, Denmark, France, England, and the United States, he retired for six years of study in composition and orchestration, under the famous Heinrich Urban of Berlin. For two years he went twice a week to Dresden, for lessons with the great Anton Rubinstein. At the age of eighteen he appeared in public again, in Hamburg, as soloist in the "Concerto in D minor for Piano and Orchestra" by Rubinstein, with the composer conducting; and since that time, 1894, he has made many tours in Europe and America, with ever increasing recognition of his splendid ability and genuine pianistic genius. Unlike many prodigies, the mature Hofmann has far excelled the extraordinary promise of his childhood; and he is indisputably regarded as one of the greatest pianists of all time.

In June, 1927, Dr. Hofmann became Director of the Curtis Institute of Music in Philadelphia and thus has had active opportunities to observe the great educational advances in recent years. THE ETUDE is honored to present this conference with a so distinguished musician who, as an American citizen, has devoted so much of his time to the enthusiastic development of music study in the New World. Teachers especially will find these observations profitable.



JOSEF HOFMANN

IN THE HISTORY of mankind, progress is rarely regular and persistent.

There are periods of enormous advance and periods of apparent stagnation. When the advance is startling, it is known as a renaissance, a rebirth. There have been many such periods in the past. As a rule, they have followed some great world upheaval. Thus, we have the great Renaissance of the fifteenth to sixteenth centuries, which followed upon the discovery of America, the expulsion of the Moors from Spain and the liberation of society from the Gothic and Medieval barbarisms. Great artists and great architects followed, and with them the philosophy of the world took on a more modern aspect. Music developed in a more leisurely manner. Palestrina was followed by Bach and Handel and then came the grand procession of illustrious masters, reaching down to the present.

After the Great War of 1914, in which the minds and emotions of man were staggered by the immensity of the unbelievable tragedy, there was for a time a natural stagnation. This, however, in music seemed to be followed by immense activity; not so much in the way of composition as in other fields, and this particularly in America. Unquestionably the standards of efficiency have advanced immensely in this country. No one can definitely point to the reasons, but it is safe to say that one is the improvement in the quality of teaching, and a second is the influence of the radio. It might also be pointed out that the great military and economic catastrophe of Europe drove many of the most gifted teachers and performers to America. Here, with a freer atmosphere, enlarged opportunity and the munificent support of American men and women of affairs, their talents and their genius have flourished in an amazing manner. This also accounts for the extraordinary advance made in the quality of the playing of American orchestras, which many European visiting artists

have proclaimed as unsurpassed in the world.

However, in a broad general sense, the radio has possibly been the chief factor in informing and acquainting the great mass of the people with what is good and what is poor in music. Fortunately for art, the public has decided in favor of fine music. Of course, from the standpoint of quantity, there is a great deal of very trivial and inconsequential music on the radio. That would have to be. On the other hand, even this type of music has been compelled to present itself in a better manner. Clever arrangers have surrounded it with ingenious harmonies, baffling rhythms and orchestral tone colors, which have made it more fit for respectable musical society.

Recently at the Curtis Institute I have attended the auditions in which new students are selected for admission. Since there is no tuition fee, and the Institute offers only the very best, these auditions are extended because of the hundreds of candidates attracted. Incidentally, the average playing is vastly better than it was ten years ago. There is scarcely any comparison. Of course radio has contributed very greatly to this, because these students have now ten times as many opportunities to hear fine music, finely played, as they had only a few years ago. By this I do not mean that they have merely had chances to listen to fine performers upon their own instruments, but that they have repeated presentations of the best orchestral and choral works brought to their ears and have therefore unconsciously elevated their general musical taste.

The Inner Culture

MUSICAL TASTE is one of the most important factors in all interpretative work. With some it is apparently an instinctive gift. With others it is sometimes attained by means of slow study and gradual absorption; but if one does not

have it, there is little use in continuing to hope to be a great interpretative artist.

While I have taught privately, at many times in my career, my work was limited to a comparatively few pupils. During the past ten years, however, my experience as a teacher and as the head of a large school has cleared my mind greatly upon certain educational problems. It is one thing to be able to do a thing, and another to know how to analyze the process and explain it to others. One of the great aims of teaching is, of course, to develop the pupil's personality and originality and not to impress one's own will upon him. This is one of the things that makes teaching an art. I once made the very dubious statement that I had profited more by teaching than had the pupil. I mean by this that a performing artist does certain things instinctively and does not stop to analyze them, but he is helped himself when he subjects them to analysis for the benefit of the pupil.

I think that I belong to the class of teachers who can demonstrate at the piano, and I believe that all teachers should be able to illustrate by skillful performance of works under study. Yet demonstration should be employed only as a last resort. Rubinstein never did so. It was clear that he saw the folly of trying to make other Rubinsteins. He never permitted me to try to imitate him. At the same time, the piano student should hear a great deal of fine piano playing. All this will be lost, however, if he fails to cultivate discriminating ears. His mind must be impressed through his ears and he may then seek to produce the results at the keyboard. The student's imagination should be incessantly inspired by literal comparisons. It makes no difference whether the music is program music or not. There is no other way of penetrating the walls to the pupil's moods, save through the imagination. For instance, suppose the pupil is playing a Chopin mazurka, say a *Mazurka in C Sharp Minor*. One part is somber and another part is bright. I tell the pupil to play this as

though clouds were passing over a landscape, with golden sunshine between. This appeals to the imagination and does much to reveal the real spirit of the composition. Bald adjectives cannot do this.

Notwithstanding all that I have seen and heard, I have never found a substitute of any kind for real hard technical drill, for those who wish to go far in music. Goodness knows I had enough of it; and it never did me any harm but unquestionably did me an immense amount of good, as it invested me with a residual technical equipment which I have never lost. I never yet have seen one of these sugarcoated, short cut methods which did not seem to have left something out that was greatly missed in after life.

Liszt, who was trained exhaustively by Czerny, and Rubinstein, who was trained by the unknown Villoing, did not escape it. In fact, Rubinstein had so much of this drill that he was virtually technically independent at the age of fourteen. He was largely self-taught, as were Leopold Godowsky, Saint-Saëns, Rachmaninoff and others. The fetish of method has never meant much to me. Who was the teacher of Busoni? Some unknown, W. A. Meyer; but his father and his mother were his first teachers, and his father was a clarinetist.

Too Much "Method"

THE MORE METICULOUS and the more full of conventions and rules a method is, the worse it is. The so-called "Leschetizky Method" was the simplest and most elastic thing imaginable. It consisted largely of a training course in certain elemental principles which was given by his assistants and was composed quite frequently of large doses of Czerny. Leschetizky himself is said to have said that he had no method, as he devoted his attention largely to interpretation.

Whatever the beginner's methods may be, however colorful they are made to appeal to the child's mind, the child should not escape a righteous amount of technical

drill. He should not be pampered and petted into believing that, by some magic which dodges real work, he can make a short cut. It seems surprising to me that in a country where the average business man is proud of his hard and humble beginnings, and points with a kind of reverence to the day when he first went on the job and swept out the store, we should find musical methods which strive to leap over the early difficulties like a kangaroo. I remember that the late Edward Bok used to refer with pride to the fact that as a boy he sold ice water and newspapers. Thousands of American leaders have had a similar beginning and tell the story with a sense of pride. Why treat our beginnings in music as though we had to apologize to the child for asking him to do a little real work?

Some of the so-called methods I have seen seem preposterous to me. They seem like a rigid means of producing results and have all the flexibility of the straightjacket.

I understand that in Washington the Government has over one and a half million finger prints on record, and that in this vast collection there never have been found two alike. Now imagine the human brain, with its twelve billion cells. Think how infinitely greater is the difference in the mentality of the individual and how utterly impossible it is to make a method that would fit any two people equally well.

The Classics First

I AM OFTEN ASKED whether modern compositions are more difficult to play than those that preceded them. While the modern works seem to offer great complications in rhythm, nuance, tone and pedaling, I have a very strong conviction that the works of the older school are often far

harder to execute. Much of this is due to the extreme difficulty in playing a melody. To play a melody well is about the hardest thing an artist has to do. Modern music is built upon the lines of a more intimate but often more vague appeal to the tonal sense of the human ear. Its architecture is often so nebulous that it may be said not to exist at all. It is merely a succession of noises and tones that are interesting or uninteresting, depending upon which you want to hear or what you have been educated to like. It is of course very much like some modern painting, in which we are told that we are not to look for design, but must be satisfied with color contrasts often applied to the canvas with no rhyme or reason.

Much modern music, notably that of Debussy, Ravel and others of their school, is, of course, very exquisite and makes an unquestioned appeal to the moods. Yet this music is not as difficult to play as some of the classics. Take the *Poissons d'Or* of Debussy, for instance. With fine finger work and fine pedaling, the tonal effects may be brought out delightfully. It is a very different matter, however, to interpret the apparently simple melodies of Mozart's *Rondo in A minor*.

To my mind it is a great mistake for the student to enter this modern field before having a very thorough disciplinary training in the classics, from Bach up. The process cannot be reversed. That is, he cannot go from the modern, back to the classics. In the older art of Bach, Haydn, Mozart, Schumann and Weber, there was not only color, but also many definite types or architecture; and architecture is just as vital as color. We cannot forever live in "Castles in Spain," floating on clouds in an interminable universe. We need the Pantheon, the Acropolis, the Taj Mahal, the

Doge's Palace, Notre Dame, St. Paul's or perhaps just a simple cottage in Normandy.

The Army of Amateurs

THE MOST DIFFICULT thing in teaching is to find a real talent. Get a real talent, and teaching, for both pupil and teacher, commences to be fun right away. Godowsky used to say, "There are no good teachers—only good pupils." Alma Gluck went a step farther and remarked, "There are two kinds of students, pupils and stupils." The meaning is obvious. Yet the teacher's work, particularly of the teacher who educates those who do not expect to become professionals, is largely with students who are often lacking in brilliance, but who, as amateurs, would be benefited by a knowledge of music. Such teachers deserve great credit. They bear the greatest burden in music, and many bear it very bravely. While the professional ranks should be limited to those with unmistakable talent, there must be intelligent amateurs; and the task of training them is one of great and serious responsibility and calls for able and experienced teachers.

It seems reasonable to suppose that, in this rich musical renaissance, there will be more and more people hearing good music every night, who will not be content with merely learning it. They will want to know more about it and the only way to do that is to play it. This being the case, there undoubtedly will be a call for more teachers in years to come. These teachers should be well paid as, in this day of greatly expanded leisure time, music is one of the things which has become a valuable asset to the State.

One of the best evidences of improved public taste is that offered by the great

phonograph companies here and abroad. Only a comparatively few years ago they seemed to be ceaselessly persistent in trying to induce the concert pianist to record the lightest numbers in his repertory. Now they demand the serious numbers. They want whole sonatas, and, not only these, but they want also the greatest works. The reason for this is purely a commercial one, from the standpoint of the phonograph company. It is their business to give the public what it will buy and the public buys these serious records. Perhaps many people are playing, for their own amusement, the lighter pieces that the pianists used to record. The change, however, is very significant—significant of one of the greatest rebirths ever known in public appreciation of an art.

Rubinstein came to America in 1872. Owing to the rigors of the journey and the very primitive artistic conditions of the country at that time, he refused an offer of \$125,000 for forty concerts, to repeat the tour. That was over a half century ago. If he were to come to America to-day, he would undoubtedly be amazed by our present advance and what certainly seems a great renaissance of the tonal art.

SELF-TEST QUESTIONS ON DR. HOFMANN'S ARTICLE

1. Give a "thumb-nail sketch" of Dr. Hofmann's life.
2. What usually precedes a large awakening of learning and culture?
3. What comparatively recent invention has been a major factor in spreading a taste and desire for the best music?
4. How is musical taste usually developed?
5. In what order should the various "schools" of music be studied?

Hallowe'en Spirits Go Musical

(A Playlet)

By Esther Stinehart

SCENE: An improvised stage of any kind—with a dark, gloomy appearance. A few illuminated pumpkin-faces, black cats and witches' heads may peer from out-of-the-way nooks, if an extra atmospheric touch is desired.

Characters—*The Ghost*
A Witch
A Goblin
Jack-o-Lantern
Children

Costumes: Costumes for these characters are not difficult of preparation. They may be as elaborate as opportunities will allow, or merely suggestive of the individuals.

(The children are seated on the stage as an audience, with those on the program among them. Before the curtain rises—or, better still, if it can be done with all lights out except the illuminated property figures on the stage open the curtain while someone sings:)

The Spooky NightRohrer
(*Curtain rises. Enter Ghost*)

Ghost. "Well, here it is Hallowe'en again, and all the spirits are set free to wander on the earth. Things look quite natural around here."

Witch (*Enters, peering about the stage*). "A gloomy evening to you, sir. I see you have taken advantage of your opportunity to revisit the old haunts."

Ghost. "Yes, I believe we met here a year ago tonight. But where is our old friend, the Goblin?"

Goblin (*enters with grotesque steps*). "Curses and ill tidings attend you, my cronies! All ready for our little annual spree?"

Witch. "Yes, I suppose we shall have to spend the evening amusing these stupid people. Every Hallowe'en they bid us appear and entertain them, and I, for one,

am getting tired of the same old games." *Jack-o-Lantern* (*entering tipsy toe*). "A merry evening to you, folks!"

Ghost. "Merry, indeed! And who are you, anyway? You don't belong in our crowd."

Jack-o-Lantern. "I certainly do! What would Hallowe'en be without me? The children like me best of all. I am Jack-o-Lantern."

Goblin. "You may spend the evening amusing the children, if you wish; but we are not going to join you. Why, I have heard

that on all the other three hundred and sixty-four days of the year they do not even believe we exist."

Jack-o-Lantern. "I have an idea! Let's reverse the custom and ask the children to entertain us this time."

Ghost. "Are you crazy? What could they do?"

Jack-o-Lantern. "They can make music, and jolly good music, too."

Witch. "I used to like music. Do you know any children?"

Jack-o-Lantern. "Heaps of them, and when I call their names they will appear, just like that."

(*While one plays a march, Jack-o-Lantern calls their names and the children parade around the stage and return to their places.*)

Jack-o-Lantern. "Now some of the children will play pieces to please you, Mrs. Witch. Silas Doyle, will you play *Witches' Pranks*, by Walters?"

(*Silas plays*)

Jack-o-Lantern. "Jessica Pepper, will you now play *Witches* by Ketterer?"

(*Jessica plays*)

Jack-o-Lantern. "Susie Hoogasian, all the way from Saskatoon, Canada, is visiting here; and she will play for us *The Witch Goes Riding*, by Rebe."

(*Susie plays*)

Jack-o-Lantern. "Harry Mason has a favorite, the *Witches' Dance* by Lemont; and he will play that for us."

(*Harry plays; after which the Witch leaves the stage.*)

Goblin. "Are there any Goblin Pieces?"

Jack-o-Lantern. "Surely, we will have some right away."

(*From here on Jack-o-Lantern will announce the players, and their pieces, as the time for each group comes, with any few appropriate words which may be invented to suit the occasion.*)

Dance of the Goblins.....Anthony

The Goblin.....Louise Rebe

Goblin Procession...Dingley-Mathews

HobgoblinsWilliams

(*Goblin leaves the stage*)

Jack-o-Lantern. "Did you ever hear the story of Little Orphan Annie?"

Two or Three Children. "Which Orphan Annie?"

(*Continued on Page 668*)



HOLDING UP MUSIC IN INDIA

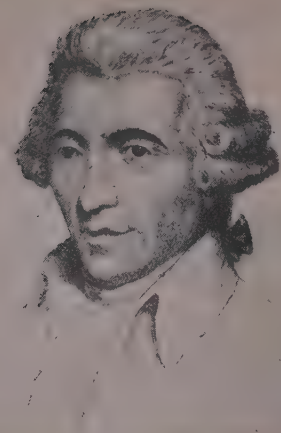
This picture, secured through the courtesy of Steinway and Sons, was taken by the concert artist, Helena Morsztyn, while she was touring in India. "On the way to the concert hall," she writes, "to my surprise I saw a piano which appeared to be running towards me on no less than twenty-eight legs. It was not until I was quite near that I further perceived that fourteen heads were supporting my Steinway from beneath."

Music, in India, has made great strides in recent years and many world famed artists have made successful tours in that country. The women of India are certainly "supporters" of music.

The Early Romance of Haydn

SIXTH IN A SERIES OF ROMANCES OF GREAT COMPOSERS

By Stephen West



FRANZ JOSEF HAYDN

I.
DIFFICULTIES again beset Sepperl Haydn. Herr Reutter shook his head. It often palled upon Herr Reutter that so impressive a personage as Vienna's Court Musical Director should have to bemean himself to the point of meting out punishment for the deviltries of St. Stephen's choir boys. If young Sepperl had not been so clever, Reutter would have turned him out of the choir school long ago. But, beyond question, the lad knew what he was about. So they dealt leniently with him, and so he grew bolder.

Sepperl liked to think he could compose, and he cluttered up endless sheets of music paper, when he should have been helping the younger boys with their Latin. And he was always complaining of being hungry. One actually got the impression that the Cathedral boys were not given enough to eat—which might have been true enough, but unpleasant to have been known. After his church solos, Sepperl accepted a reward of cakes from an ordinary bourgeois baker. That did not show the proper spirit. Was it not enough to be singing solos at St. Stephen's? More, he had worked his way into some of the "Singacademies," where trained vocalists got refreshments as pay; and since then there was no holding him. He practiced harder than ever, just in order to be invited to those "Academies," and then came back in a blissful state with his pockets filled.

Reutter thought back, too, to that terrible moment at Schoenbrunn. The summer palace was still under construction when the boys were brought there to sing at the Whitsun services. The lads immediately set to climbing the scaffoldings, with considerable clatter, and Maria Theresa herself had ordered them driven away. As if that were not enough, what must Sepperl Haydn do but mount that very same scaffolding the very next day, again in full view of Maria Theresa? The boy was thrashed, of course, at the express command of the Empress, but the disgrace to Reutter was much worse.

Pigtails and Punishment

THIS NEWEST business was serious. Sepperl had gotten hold of a pair of scissors, and the next thing anyone knew there was a scream and the boy in the row ahead was without his pigtail. Reutter could not have goings-on like that. Had this happened a few years earlier, he might have devised some new penalty and passed it over. But Sepperl was seventeen now, and his voice was breaking. Had not the Empress herself remarked that he cackled like a crow? The boy's usefulness to St. Stephen's was done. So Reutter determined to get rid of him.

He went straight down among the boys and sought out Sepperl Haydn. The miserable pigtail still lay there on the floor. Sepperl did not deny his guilt.

"Your payment for a trick like this shall be a proper caning," stormed Reutter. "Come!"

Sepperl felt his seventeen years full upon him. To be nearly a man and get caned?

"Never," he cried. "I'll leave the Cathedral service first."

"Indeed, and that does not depend on you, Sir. Leave here you shall—but first you shall have a thorough hiding."

In later years, Haydn took pleasure in telling of this precipitous entrance upon his manhood. It was hard, of course, but hardships were what young men had to expect. He could not go back to the home he had left at the age of six, where there were enough hungry mouths to feed without his; and he would not go back to his kinfolds at Hainburg, who had brought him from home to make something of his precocious gift for music. The idea of creeping back in disgrace did not suit him; and neither did the living conditions at Hainburg, where whippings were more plentiful than food and one was expected to wear a wig "for the sake of cleanliness." No, he would fight it out alone. He was now a man.

A Rough Apprenticeship

THAT FIRST NIGHT after leaving St. Stephen's, he slept on a bench in the open, shivering in his threadbare coat and without a copper in his pockets. But he got along. He hired himself out to sing, to play, to teach, to make copies and arrangements, to take part in Vienna's popular street serenades, to turn his abilities to anything at all that had to do with music and brought him in the price of a supper. Spangler, the choir singer, allowed him to share his own poor attic for a whole winter through, and the barber Keller often took him home for a meal. There it was jolly! Keller had two daughters, and the younger one was a person to dream about.

Young Haydn did just that. Sitting at his spinet in his cold, damp attic on the Kohlmarkt, he derived his chief warmth from dwelling on the prospect of all that

was going to be. Someday he would be rich and famous, with a comfortable home and plenty to eat. Then he would go back to the younger Keller girl, and not in the capacity of one to whom her father offered charity.

Ten years later, Haydn's dream seemed about to come true. At twenty-seven, he was appointed Musical Director to Count Franz von Morzin, a wealthy Bohemian with estates near Pilsen. He had grown accustomed to the world and he had also seen something of the elegancies of life. The hard, bewildering years were now past, and in retrospect they seemed to have traced a clear pattern after all.

He had attracted attention by his playing as well as his compositions (those compositions that Reutter had laughed at); he had had an opera produced by Felix Kurz; and a chance acquaintance with a fellow lodger had brought him an excellent situation. The fellow lodger was an Italian writer of verses who lived comfortably in a good room on one of the lower floors. Haydn liked him at once. Then he found that his new friend was the librettist, Metastasio. He was also tutor to the daughter of one Martinez, who served as master of ceremonies to the Apostolic Nuncio at Vienna. When Señorita Martinez needed a competent instructor in harpsichord playing, Metastasio secured the post for Haydn. He had lived comfortably in the Martinez household for three years. Through Metastasio, too, he had made the acquaintance of Niccolò Porpora, who in 1729 had been the rival of Handel as an operatic impresario in London. Porpora was in Vienna now, giving singing lessons to a protégée of the Venetian Ambassador, Correr, and he engaged Haydn as accompanist during the lessons. Over one summer, too, Haydn had been taken along to the Ambassador's

summer place at Mannersdorf, where he had had a charming outing marred only by the fact that he was made to eat at the servants' table. But even that had not been so very dreadful. He was young and poor and took good fortune as it came. At Mannersdorf Haydn had met all kinds of interesting people (Gluck, and endless members of the nobility), and through these connections he had been presented to Count Morzin.

Morzin was pleased with Haydn and wanted him as Musical Director of his household. Then he asked whether he was married. Somewhat confused as to the possible connection between musical ability and marital status, Haydn replied that he was not.

"Ah, good," said the Count. "Then we can talk terms. I never engage a married man."

Domestic Tangles

YES, HE HAD GROWN a good distance away from the boy of St. Stephen's. But the old dreams persisted, and he went back regularly to the house of the barber Keller. Morzin had placed no restrictions upon paying calls and the subsequent pleasures of the imagination. The younger Keller girl was beautiful, charming, agreeable—everything Haydn wanted. Between visits, he kept turning over in his mind whether he should risk his situation by proposing to her. Finally, he got to the point where he could no longer do without her.

But he had to do without her after all. Fraulein Keller had other plans. The family was extremely devout and the comely young lady preferred the veil of the convent to the veil of a bride. Just when the world seemed brightest, Haydn had to see the girl of his choice turn her back upon it. He was utterly disconsolate. But the good barber bade him cheer up.

"The younger one is now gone. But the elder one is left. Take her instead!"

Whether he was impelled by shock, indifference, or sheer complaisance, Haydn actually followed the enterprising Keller's advice. The elder girl, Anna, was three years Haydn's senior, and not in the least like her sister. Still, the wedding took place at St. Stephen's, on November 26, 1760. Then Haydn was unexpectedly relieved of breaking the news to Count Morzin. That gentleman's finances took a sudden tumble and he was forced to disband his musical household. So Haydn began his married life with a serious disappointment in his business affairs and an inescapable sense of "might have been" in his heart.

II.

Heart Entanglements

HE WAS HAPPY enough, for the duration of the honeymoon. But he early discovered that even complaisance can have its drawbacks, especially when it is one-sided. Josef loved peace and good



THE ESTERHAZY PALACE

This splendid building at Eisenstadt, Austria, is where Haydn worked for thirty years, in the happy seclusion from care provided by the Esterhazy Family.

humor; and Frau Anna loved her own way. It soon developed that good humor was possible only when he earned his peace by giving her her own way. Even then it was peace at a price, and a heavy price, considering the young household's financial limitations. Though by no means handsome, Frau Haydn had a passion for personal adornment and indulged it to such a degree that her struggling composer-husband had to conceal his earnings from her to guard them from taking wing for beauty's adornments.

Haydn's friend Carpani describes Anna as "not pretty nor yet ugly. Her manners were immaculate, but she had a wooden head, and when she had fixed on a caprice, there was no way to change it. The woman loved her husband but was not congenial." Haydn himself confided to his friend Dies that "we were affectionate together; but, for all that, I soon discovered that my wife was extremely frivolous."

And yet it was anything but frivolity which opened the permanent rift between them. The religious zeal, which had sent her more attractive sister to the convent, showed itself in Anna, too. Not content with serving her God, she vented her devotion to the Church in the uncomfortable form of expensive attentions to the priests. Hardly was the honeymoon over, when she began filling the modest little house with clergymen to whom she furnished as much bodily comfort as they brought her spiritual sustenance. Good dinners, extra lunches, and special suppers were the order of the day, at any hour. The house swarmed with an endless procession of frocked visitors, pious relatives, and admiring neighbors. Haydn was a good Catholic, but it irked him to see his money poured out, and needlessly, ten times faster than he could make it trickle in. It disturbed him at his work, too, to hear the endless clatter of dishes and drone of voices that drifted up to his little study. And though his earnings were slight, he was kept busier than ever he had been before. His wife came to him with constant requests. One church wanted a new setting for the Mass; another wanted to try a new responsory; others could improve their service by new hymns, psalms, antiphons. Haydn was to provide them, and all were to be paid in the spiritual coin of thanks, which Josef did not underestimate but which proved impractical in meeting household expenses.

Sometimes Haydn forced himself to take a firm stand, bidding his wife clear the house of visitors, and refusing to write any more request music. Then it was that he learned the full price of peace. Frau Anna possessed a sharp tongue, a notable battery of abuse, and no restraint at all. Then, when she had done pouring out her shreweries upon him, she climaxed the contest with tears and scenes. There were times when a doctor had to be called in to quiet her. In the end, Haydn gave in to her, piled up bills for medication on top of his other expenses, and learned that it was more practical to say "Yes" in the first place.

But as his store of such practical wisdom increased, his contentment diminished. He had a miserable time of it, what with scenes, nagging, and endless disputes about money. Once Anna bluntly reminded him that there was not enough money in the house with which to bury him, in case of sudden death. Haydn pointed to a series of canons he had composed and framed (to prevent their being presented elsewhere as gifts), remarking that while there were things like that about, she could calm her fears. A friend Griesinger once wanted to

make Frau Haydn a little gift, but Josef urged him not to, saying, "No! She doesn't deserve anything; it is little difference to her whether her husband is an artist or a cobbler."

In later years, Haydn referred to his wife as an "infernal beast," and made no secret of the fact that she had provided him with "hell at home."

III

The Esterhazy Idyl

WITHIN A YEAR of his marriage, the chance of a new situation had given Haydn a welcome means of escape that he might not have had the courage to devise for himself. During his brief service with his Bohemian patron, Morzin had been visited by no less a personage than Prince Paul Anton Esterhazy. The Prince heard several of Haydn's compositions, was more than favorably impressed by them, and determined to attach the young man to his own retinue, should ever the occasion present itself. It did present itself, and almost immediately, with Count Morzin's financial decline; and Haydn was offered the post of Musical Director in the household of one of the most powerful princes in all of Europe. Prince Paul Anton resided at Eisenstadt, and Haydn went there to serve him. This time the patron made no objections to hiring a married man, and the bridegroom himself was only too ready to go. He sent a portion of his earnings back home to Vienna, and prepared to follow Esterhazy wherever he went, the further the better.

On the first day of May, 1761, a formal agreement was drawn up in which Josef Haydn was "accepted and appointed" Vice Capellmeister in the service of His Serene Highness, Paul Anton, Prince of the Holy Roman Empire, of Esterhazy and Galantha—subject to fourteen carefully outlined conditions. Haydn was to be in full charge of all musical performances, but subordinate in choir and church work to his aged predecessor, Gregorius Werner, now retired by the Prince and living in dignity at Eisenstadt. Haydn was to be considered and treated as a member of the household, wherefore "His Serene Highness is graciously pleased to place confidence in his conducting himself as becomes an honorable official of a princely house." He was enjoined to be temperate, lenient towards his musicians, straightforward and composed, and to avoid vulgarity in eating, drinking, and conversation. He was required to appear in the antechamber daily, before and after noon, to inquire whether His Highness was pleased to order a performance of the orchestra. Further, Haydn "shall take care that he and all members of his orchestra do follow the instructions given (to dress in uniform), and appear in white stockings, white linen, powdered, and either with a pig-tail or a tie-wig."

After outlining the conditions of Haydn's duties and deportment, the contract provided for an annual salary of four hundred florins, board at the officers' table (or half a gulden a day in lieu thereof), and a tenure of office of three years, subject to renewal. The security of that three-year-term gave Haydn deep satisfaction. Little did he dream that he was to remain in liveried service to the Princes of Esterhazy for more than thirty years. There was a room provided for Frau Haydn's use when she chose to visit her husband, but the visits began by being rare and grew rarer still. And so Haydn looked forward to happy years under one of the most genial and understanding of patrons.

Truth Beautifully Expressed

"What is not beautiful is not art, and the conditions under which alone beauty is manifested are inexorably fixed in the laws of the human mind. Young men of Byronic tendencies may think otherwise; many believe that giving oneself up to alternations of moody languishing and stormy passion is all-sufficient for artistic purposes. But they can hardly hope to vie in 'intensity' with the howlings of the maniac; and the insane asylums do not produce lasting works of art."—John C. Fillmore.

FIFTY YEARS AGO THIS MONTH

W. S. B. Mathews

ONE OF THE SANEST of all our writers upon themes musical, had this to say to students and young artists, under the title, "The Common Sense of Interpreting Music":

"To 'interpret' a piece of music is simply to play it in the way that the author intended it to go. In order to do this, there are three things necessary: First, to play the very same notes and time relations that the author has set down in the notation; second, to do this in the degree of speed intended, and indeed necessary, as a part of the effect; third, to employ the proper gradations of force for giving the piece its general effect, and also the proper shading, in order to discriminate the subordinate ideas from those of leading importance.

"When all has been done that art and instruction can do, there still will be added to every performance an element personal to the performer rather than to the composer. So much is this the case that, in a long life, one rarely hears a piece played exactly as he thinks it ought to have been done. For the hearer, also, has his own personal equation, which is sometimes so important that nobody else can play his favorite pieces in the particular way that he has grown into the habit of thinking them to require.

"At the beginning, as already specified, the precise notes must be played, without any intermixture of false ones. In order to do this it will be necessary that much of the practice be done so slowly as to avoid mistakes. There are two points concerning which the student needs never to be in any kind of doubt as to the author's meaning. They are the *pitch*es and the *time*. Both these elements are fully expressed in the notation; and the student who fails to conform his playing thereto has only his own carelessness to thank.

"Nevertheless, an exact apportionment of the time to the notes within the measure is a rare quality in playing, even of those who are to some extent distinguished. The other quality, the proper movement of the time from one measure to another, and through the piece as a whole, is still more rare. There are very few pianists who can play with an orchestra, or with any kind of concerted combination where artistic music has to be interpreted with a feeling and precision, and not feel cramped by the necessity of keeping time; whereas, if they thought their music correctly, they would only feel inspired by participation with the larger forces. Hence the rule, first in the

domain of musical interpretation, 'Keep time!'

"The most important failure in the common way of studying pieces, is in respect to securing the proper rapidity of movement. There are two distinct stages of doing this: One is to ascertain, by means of the metronome, or in some other way, the rate that the author intended. If the metronome is not indicated, then judgment or tradition will have to come to the player's help. But in some way the proper rapidity of the piece must be ascertained before there can be any interpretation properly so called. Now comes the most important step of all: It is, *to learn to think the piece in the right rapidity*. This is to be done in various ways: such as looking it through and beating the time at the rate required, thinking all the while how the music is supposed to be sounding. Another is to play the melody and an outline of the harmony or accompaniment, at the proper speed. Another is, to play as much of the piece as you can in the right movement, omitting the particulars you cannot get in at the right speed.

"The object of this process is to get used to expecting the accents at the right frequency. Having gotten this idea into your mind, then go on and work up the details. This alternation of a slow practice and a fast practice in the actual movement intended by the piece, leads to good results rapidly, and tends to counteract the dulling and drying effect of slow practice exclusively. In fact, ordinary playing suffers quite as much from an intermediate rapidity of practice as from any other mistake, and, perhaps, more. In such a rate, too fast to allow one to think ahead, and too slow for the proper movement of the piece, the playing becomes inaccurate, shiftless, and unsatisfactory in every way. It misses all the good points.

"As to the art of interpretation, as a whole, let the student remember this: that when he has secured the proper rate of speed, the correct pitches, and the steady movement and just apportionment of the time, he is far along toward producing the effect intended by the author. Further refinements will be a matter of more complete acquaintance with the music, and that kind of unconscious entering into its inner meaning which will naturally come when one plays the same music until the playing becomes the half-conscious expression of the mood of the moment."

W. S. B. MATHEWS

Lesson Check Ups

By Lillian Strauser Norton

EVERY music teacher has several experiences each week, in which it is dishearteningly evident that in spite of her most painstaking instructions, one or more pupils have practiced errors that of course must be corrected. This is bad enough even when the lessons come twice a week, but when a whole week elapses between them, an error practiced that length of time is very difficult to correct effectively, and also valuable time is lost in doing so.

A remedy for this is suggested, although it may sound like a step farther than some busy teachers would be able to go. But considering the excellent results, which after all, are what all good teachers are seeking, the time is far from wasted.

Ask each pupil to drop into the studio

for a short "check up" period about two days after the lesson. The whole assignment need not be gone over, for that would take too much valuable time. The experienced teacher knows just where the pitfalls lie in each pupil's assignment, and only those difficult or tricky passages need be checked upon. With these errors corrected, the remaining days of the week are comparatively smooth sailing for the pupil, while the teacher can rest assured that the old problem, now well on the way to being conquered, can safely make way for something entirely new.

The feeling in the mind of the pupil, that a definite step in progress has been accomplished within the week, tends to stimulate enthusiasm.

Harps and Harpists in 1936

An Interview with the Famous Harp Virtuoso

Carlos Salzedo

Secured for The Etude Music Magazine

By R. H. WOLLSTEIN

Carlos Salzedo, one of the most distinguished harpists of history was born at Arcachon, France, April 6, 1885. He graduated from the Paris Conservatory with many first prizes. He has appeared as soloist with many of the foremost symphony orchestras and was the organizer and director of the harp department of the Curtis Institute of Music, Philadelphia. Mme Salzedo (professionally known as Lucile Lawrence) is one of the most distinguished of women harpists.

THERE IS ONLY ONE reason that the harp is still considered an "unusual" instrument, and that is that people do not know much about it. Practically everybody knows something about the piano, the violin, or the violoncello; most people have, at some time or other, tried their luck with at least one of these instruments. And so, quite regardless of the fundamental value of the instruments as such, they are "popular." The harp, however, never has been played more than occasionally by the multitude; and so again, quite apart from its fundamental value, it has remained in the class of musical acquaintances rather than friends.

There is a reason for this, too; and,

unfortunately, it is a bad reason. I fully believe that the complete scope of the harp has been left untouched, because, up to about twenty years ago, in this country it was pretty generally badly played. People who went to a piano concert saw an earnest musician devoting himself with honest zeal to the music of the greatest masters. But what happened at a harp concert? As a general thing, they saw a lady with flowing sleeves making silly gestures with her arms. Harpists were not among the really fine musicians; and the music they played tinkled along the lines of sentimental ballads. Altogether, harp playing was an inferior piece of exhibitionism. And so the general public gained the idea that that



CARLOS SALZEDO



LUCILE LAWRENCE

was all the harp was fit for; and they let it alone.

The Easy Road

TO MY MIND, the best explanation of what the harp stood for, is to be found in the story of how one professional harpist got her training. This is the story as told to me.

A young woman, who was anxious to earn her living as a piano teacher, went to a well known music dealer and asked him to recommend her when people inquired for a capable instructor.

"I'll do my best for you," the gentleman replied, "but you must realize that the market is glutted with piano teachers. You would have a better chance of getting pupils if you could teach some more unusual instrument—one that not everybody knows."

"For instance?" asked the young lady.

"Well—the harp," suggested the music dealer.

She thanked the gentleman for his well meant advice and went her way.

Two months later this same young person returned to the music dealer and said, "You can recommend me now as a teacher of the harp."

"What," he explained, "you have mastered it so soon?"

"Perfectly," she replied. "I am now qualified to teach the harp."

And there you have the whole story. Nobody would dream of setting up as an expert on the piano or the violin, after a mere eight weeks of study. But, with the harp, it was different.

I have elaborated this point because it illustrates with perfect clarity that any particular shortcomings which the public may have associated with the harp are due, not at all to the instrument itself, but to the way in which it has been handled. The harp is capable of tonal color, sensi-

tive effects, and musical expression, to a no less degree than is the piano or the violin. And to-day, since a new generation of musically minded harpists has come into being, who devote the same zealous care to their work as do other instrumentalists, and who perform music of the same high standard, the public is slowly but surely coming to rate this, one of the most fascinating of all instruments, at its proper worth.

The Tide Has Turned

TO-DAY, we can hear concerts of harp music in famous halls and over the radio; harpists are included among the soloists of the great orchestral organizations; well planned harp courses take their place in our music conservatories; and only first class harpists are selected for the regular posts in our orchestras.

Of all existing instruments, the harp is most on a par with to-day's evolution. The reason for this is very interesting. The harp, as you know, is the oldest of all the modern instruments. For that very reason, it was accepted in the state in which people found it, and its mechanical evolution progressed at a slower rate. That is good psychology. Whatever is found to be in a fairly good condition is left alone, and time is devoted to overcoming more noticeable deficiencies. That is quite what happened with the harp. People found it fairly serviceable, and so they left it alone—all the while that the younger pianos and violins, which offered more obvious difficulties of development, were being brought to a high standard.

And what has happened is this: these instruments which, structurally speaking, were developed earlier and with more persistent energy, would seem to have reached almost their limit of expression. In this strictly technical sense of manufacture, the

four-stringed group is completed. The violoncello reached its zenith over sixty years ago, with Servais. Paganini exhausted the purely technical resources of the violin. And, in this same sense, the prodigious career of the piano seems somewhere near its zenith. A century ago, the piano was a rather feeble affair, with almost no legato and very little carrying power. The interweaving of harmonies by means of the pedal, so beautifully used by Debussy and especially by Scriabin, was impossible in the time of Beethoven. While all of these instruments are, and always will be, capable of giving us beautiful music, their own development seems to be approximating its height.

The Harp Reborn

NOW, WHEN the piano and the violin had been developed to seeming perfection, the life of the harp, in the modern sense, was just beginning. At the dawn of the nineteenth century, one could play the harp in only a very few keys. There was no going beyond three flats and four sharps. Then, in 1811, the French piano manufacturer, Erard, invented the double-action pedal, which made it possible to play the harp in every key. This was an immense improvement, of course; but there still remained a vast field in the development of tone and resonance. It was not until twenty-three years ago that the harp reached its present state; and it was an American manufacturer who first brought out the powerful instruments we have today. With their advent, the harp began to play its present influential rôle in contemporary music. People often speak of this amazing development as the renaissance of the harp; but I must take issue with this term. It is not a question of rebirth. The harp is still at the beginning of its true evolution; and it opens a wonderful field to earnest and aspiring young musicians. I am proud to have had a share in suggesting structural and technical details which have contributed to the development of the instrument as we now have it.

Shall one of to-day learn to play the harp? By all means! Even if one does not make a career, the study of the instrument is well worth while, for it will give the most fascinating pleasure, besides adding immeasurably to one's musical growth and development. The basic requisite for harp-playing is utter and complete musical sensitiveness. It is not a vaudeville stunt instrument, that anyone can play to make an

effect. The harpist partakes somewhat of the nature of both the pianist and the violinist. He does not manufacture his notes, but he produces them directly, without the intervention of keys or hammers. For this reason, the musical sensitiveness which he must project through his finger-tips is his only approach to convey his meaning. Another individual thing about the harp is that, much like the human voice, its resonance chamber is, to a considerable degree, the hall or room in which it is played. Violin tone is resonated in the violin itself, and the piano has an elaborate sounding board. But the harp announces its tone, and its projection depends to a larger degree upon the vibrations sent to the walls and vaultings.

The Sure Foundation

THE HARPIST must be, first and foremost, a thorough musician. We have done forever, fortunately, with the "pretty arm" type of harpist, who knew nothing of music and played sentimental ballads. The harpist's fundamental musical education differs in no way from that of any other major instrumentalist. He must be at home on the keyboard of a piano; he must be acquainted with the stringed instruments, orchestral values, with theory, harmony, counterpoint, music history and science of music. As to harp technic, it must be thoroughly learned; but it does not present any unusual difficulties. It might be added, facetiously, that all the young harpist needs is a good teacher and the will to learn.

Naturally, the harp presents its own individual problems. Perhaps the technical feature most difficult to master is correct arm posture. It is difficult, because it is an abnormal arm position. The pianist lets his fingers rest on the keyboard in the most natural posture in the world, and he is ready to play. The harpist must accustom himself to making a fundamentally unnatural posture seem natural. The harp student knows this posture, and to the uninitiated it will mean but little. Still, to explain it in a few words, it is this. The forearm must be kept horizontal; the wrist curved in and flexible; the thumb must be held high, and the fingers rather low. The entire arm must be without tenseness, so that the tone may be produced with utmost freedom.

In years of experimenting with harp structure and technic, I have developed effects and methods of tonal attack which

were not previously known. Among these are the "falling hail" effect, the "fluidic" and "rocket like" sounds, the "Æolian tremolo," the "thunder" and the "gushing chords" effects. These sounds are not inventions of mine. They were always there, dwelling within the harp, and waiting to be released. Nevertheless, they add vastly to the general effectiveness of the instrument.

As to harp literature, it has been often said that it is a meager one. In a way this is true, even though it is no less rich than the literature of the violoncello, for instance. The most interesting thing about the harp literature is that it is distinctly modern. How could it be otherwise? During the days that the great classic masters were writing, the structural development of the harp was so defective that the medium offered few advantages. Can you imagine Beethoven, for instance, giving his time to writing for an instrument of practically no carrying power and incapable of going beyond the key of E? Thus, even though the harp must depend upon transcriptions for its contact with Bach, Haydn, or Handel, it is all the richer in modern effects; and I, for one, believe heartily in the future of modern music.

The Harp Finds an Oracle

THE FIRST great composer to give the harp its true meaning was Debussy. Previously, Wagner had an instinct for the harp, but no sense of tonal proportion in securing its effects. In Wagner, for instance, elaborate and very beautiful harp parts are indicated in the various scores, and, in the writing alone, they look magnificent. But when it comes to playing them, the rest of the orchestra completely blots them out. In the *Feuer-Zauber* (*Magic Fire Music*), the score shows a part for the harp, and the intention of the composer was to have these tones shoot through the rest of the music with rocketlike effect. But the written sparks never set fire. The rest of the ponderous orchestra drowns them out. In Debussy, on the other hand, there is not a note for the harp that does not cut through the rest of the orchestra with clarity. Debussy had an unusual feeling and talent for the harp. Every composer has some specially favorite medium. But most composers approach the harp as though it were a sort of "skinny" piano. Debussy treats it as an individual instrument in its own right. Thus, the harp evolution, in its correct sense, dates only from Debussy.

It has sometimes been said that the harp is only a piano that stands on end. I prefer to say that the piano is an instrument that carries a harp within it. A vast difference there, and one which, if reflected upon, explains the difference between the two instruments.

The Road to Artistry

I BEGAN my own career as a pianist. At three, I was given my first lessons in *solfège* and in piano. I entered the Conservatory of Bordeaux when seven, and was received at the Paris Conservatoire at nine, and was graduated in *solfège* at twelve, at which time I received also a first class medal in piano playing and admission to the advanced piano classes. Up to that time, I had never thought of the harp.

It was my father who advised me to learn a second instrument, and I chose the harp. I had tried the four-stringed instruments, but found that we had not the proper affinity for each other. I learned the harp because we were poor. You might not see the immediate connection. Well, it was like this. I wanted to learn a second instrument, and a scholarship for the harp was open. Thus, because I needed that scholarship, I applied for harp instruction. My record at the Conservatoire earned me attention, and I won it. Thus, I studied harp and piano together, and on being graduated at the age of sixteen, I received, on the same day, *premier prix* in both instruments. This was unprecedented in the annals of the Conservatoire, and has never happened since. Soon after my graduation Edouard Colonne, the great French conductor and founder of the famous *Concerts Colonne*, engaged me as soloist, both for the piano and the harp. Following this engagement, I toured Europe as "the joint recitalist" with myself, and finally I came to America. But the time came for me to make a decision between the harp and the piano, for my life's work, and I chose the harp. I have never regretted this choice.

A friendship with the harp and harp music is most heartily recommended to our young American students. Most of our colleges, universities, and all of the great music conservatories and music schools, include first class harp instruction; and there is only delightful experiences ahead of the harp students who will open their minds intelligently, and progressively, to the unlimited possibilities of the harp, which is, at the same time, the oldest and the youngest of our great family of musical instruments.

The Problem of the Adolescent Student

By Constance Roe

THE ADOLESCENT STUDENT presents a problem to music teachers which must be considered from an entirely different angle than that of the child student, or the adult. If he is taking individual lessons or class lessons from a private teacher he cannot be placed with children; nor can he be placed successfully with adults. His mental development has progressed enough so that he looks upon younger students with lofty disdain; and the tastes and ambitions of older students are to him mouldy and outdated. He considers them plain "stuffy."

The adolescent student who has been started in music at an early age and has continued music study without a break is lucky. He who has taken a few lessons as a child and then lost interest, to resume at thirteen or fourteen, is a hardship to himself and a problem to his teachers. It is this class of students which must be given individual attention and must be treated with a certain amount of psychological study.

Let us consider the case of a boy of thirteen who was my music pupil last summer. He had started in music with me eight

years before. At the age of six, after a year of regular lessons, he was in possession of an understanding of and respect for the fundamental rules of music study. He was about two-thirds through the first year book which happened to be Theodore Presser's "Beginner's Book."

After seven years, during which he had studied intermittently with local teachers, he was playing about grade two music. He was a satisfactory pupil to his teachers, except that he did not progress. That is to say, he was docile and obedient during his lesson periods, but he liked to play only "pieces," and therefore it was impossible for him to make any headway toward more difficult music.

His music was at a standstill for the summer, but he expected to resume study in the fall. His teacher was to be a brilliant and accomplished woman who has attained some statewide recognition. He was not thrilled. He knew that this teacher was a charming and considerate lady, but he told me in confidence, that he knew she gave "hard" lessons, with all the material strictly classical. An exhaustive explanation of the

fact that classical music constitutes the basis of all fashions of music did not help much.

The boy was studying music with me for the summer; but I was at the same time making a study of him. And I discovered, by study, observation and contact with other students of adolescent age, that the real goal of most adolescent students, so far as they have understanding at that age, is to be able to play in a professional dance orchestra, a high school dance orchestra, or an outfit playing for its own development and amusement.

This is not to say that music pupils of high school age are hopeless prospects or impossible of higher learning or artistic feeling. Far from it. But they are necessarily undeveloped and unstable, and most of them have ambitions for participating only in contemporary expression. They are not to blame. Certainly they are a different product from the youth of Chopin's age. When we analyze life in the United States at the present time, it is not to be wondered that their interest in music is superficially

(Continued on Page 666)



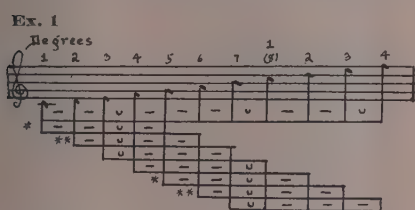
EAGER FOR THE NEW SEASON
Three pupils of Vladimir Lenski, of California, as they started the new season's work.

A Daily Dozen from the Diatonic Scales

By Harold G. Davidson

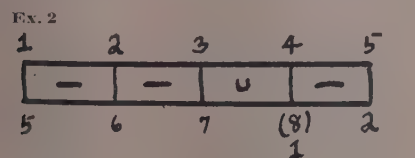
OF THE MYRIADS of digital gymnastics, perhaps the best for equalizing the fingers are the good old five-finger exercises. All great teachers and pianists have used and recommended them. Unfortunately, some books of instruction in technic give only three or four at the most, sometimes only two. However there is such a thing as scientific thoroughness, for the serious student who wants it sufficiently. In pieces one often encounters a scale-wise figure, running up and down five degrees, which sounds familiar enough to the ear that knows its scales. The fingers will not feel at home in these passages unless they have trodden over the same paths many times in the form of five-finger exercises.

From the diatonic scales, that is, the major and minor (harmonic and melodic), it is possible to derive a dozen different five-finger exercises. How many piano students know them? Here is a real daily dozen for the interested one. Let us illustrate with a diagram, formulas and notation.



We will begin with the C major scale. Between the various degrees of the scale are whole step and half-step intervals in definite order. This order holds good for any major scale. In Ex. 1 regard all vertical lines as degrees, each one representing one of the consecutive sounds that make up the scale. The sign — represents the whole step and the sign u the half-step.

First, notice that those which begin from the first and fifth degrees, checked at the left with a single asterisk (*), are identical in regard to the four intervals between the five degrees and that they can be formulated at one and the same time as in Ex. 2.



This is the most common of the five-finger exercises. It is simply *do, re, mi, fa* and *sol* of the major scale, if the first sound is taken to be the keynote. If we begin with C, as one, and go up the major scale four more degrees, the interval from C to D is a whole step, from D to E another whole step, from E to F a half-step and from F to G a whole step again.

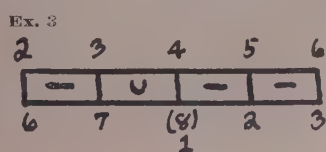
The word "degree" applies to a single sound and the number of the degree refers to its position in the order from one to eight. When the term "interval" is used, it always implies a consideration of two sounds and the difference in pitch which separates them. Here we are dealing with the small intervals such as the whole step, the half-step and later the augmented second which is equal to one and a half steps.

While degrees 1, 2, 3, 4, 5 of C major are C, D, E, F, G, do not forget that these same sounds might be considered as 5, 6, 7, 8 (or 1), 2 of the F major scale—the

formula remaining the same, but from the 5th degree of F major. And, while on this theme, let us note that the second application of this formula to the C major series 5, 6, 7, 8 (or 1), 2 gives G, A, B, C, D. Do not overlook the fact that this succession might be considered also as 1, 2, 3, 4, 5 of G major: again the same formula but from the first degree. However, these interrelationships are of no great concern, from the standpoint of keyboard technic.

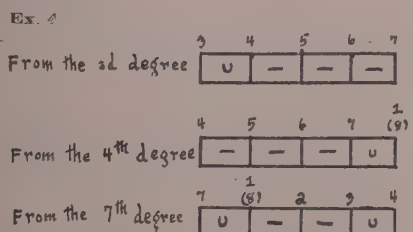
The first vertical line to the left of each formula is to be regarded simply as a single sound, no matter on what black or white key a start is made; and the five tones must be successively separated by the exact intervals indicated. Where there are five tones there will be always four intervals.

The exercises beginning from the second and sixth degrees, checked in the diagram with double asterisks (**), are also alike in the order of steps and half-steps, and may be shown simultaneously as in Ex. 3.



Applied to C major, this gives, beginning with the second degree, D, E, F, G, A; and, from the sixth degree, A, B, C, D, E. Transposing to another key, D-flat major let us say, we would get, beginning with the second degree, E-flat — F u G-flat — A-flat — B-flat; and from the sixth degree, B-flat — C u D-flat — E-flat — F.

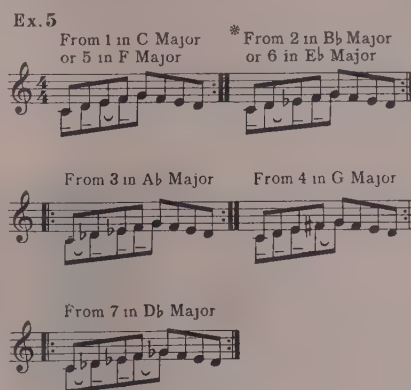
The five note successions beginning from the third, fourth and seventh degrees are different from each other, and from the two types already shown. Of the three exercises formulated below, the third, commencing with the seventh degree and outlining the diminished triad, is to be found in some text books. The first two are uncommon.



Referring back to the diagram, it can be at once seen how these last three formulas hold good for C major. The true value of these exercises will not be realized until all of them are transposed throughout the keys. If, for instance, one applies the first of the three preceding formulas to the E-flat major scale, beginning with the third degree, the result will be G u A-flat — B-flat — C — D. Should the second formula be employed, for example, from the fourth degree of the E major scale, the result would be A — B — C# — D# u E. The third formula, worked out from the seventh degree of B major, would yield A# u B — C# — D# u E. The ultimate object of this article really is chromatic transposition.

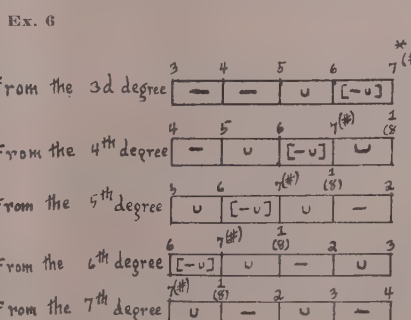
Altogether, then, we have five different five-finger exercises derivable from the major scale alone. By means of transposition, we can begin each type from any one

of the twelve degrees of the chromatic scale. Starting from middle C we get the following five exercises.



This last illustration indicates with notes, as well as vertical lines and signs, just how to do all five from C. But all five types can be started from any one of the other eleven degrees of the chromatic scale. In short, if the formulas are known and no error is made in finding the whole steps and half-steps on the keyboard, any one of these may be started from any black or white key, regardless of how it should be properly written, and, as far as the technical part goes, the student will be doing what is needed.

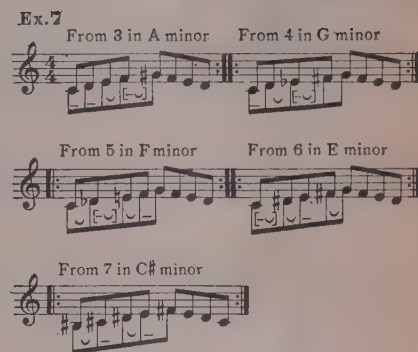
Now, from the harmonic minor scale we can derive five more different exercises, beginning from the third, fourth, fifth, sixth and seventh degrees. They may not be quite so easy as the major scale derivatives already demonstrated; nevertheless they do occur in compositions and it is well to know and practice them. It is the augmented second, the previously mentioned step-and-a-half skip between the sixth and (raised) seventh degrees of the harmonic minor scale, which gives rise to four of the new ones. The two signs already used will now be combined with a bracket thus [— u] to designate the augmented second. If the first diagram is understood, it will hardly be necessary to map out another for the harmonic minor scale, and so we will proceed at once to the formulas given below.



Translating the above formulas into notation and transposing in such a way that each begins from middle C, or its enharmonic equivalent (B-sharp), in one case, we again have a series of five exercises indicated with the two means formerly employed for the sake of clearer understanding.

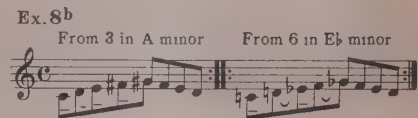
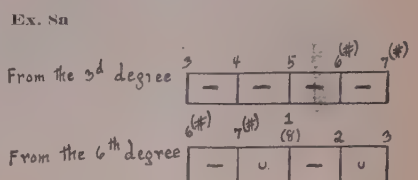
* or From 1 in C minor.

* (#), in this case, means the raised seventh degree.



The first four combinations are rarely, if ever, given in books of technical instruction. The last one appears in a few.

The ascending form of the melodic minor scale yields only two formulas that are different from the previous ten. They are built upward from the third and sixth degrees. Notice that the first example consists solely of whole steps.

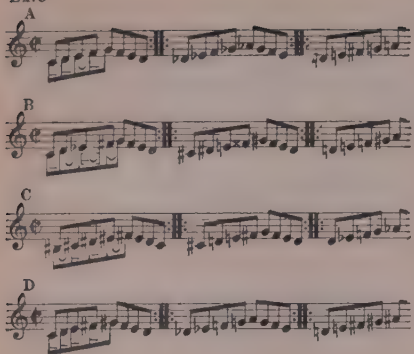


As for the descending form of the melodic minor (called the natural minor), it yields nothing new.

There cannot be too much emphasis upon the statement that in order to get the maximum good out of these exercises the student should transpose all of them into all the different keys. Remember that transposition can be accomplished by intervals alone, with the help of the formulas given, so long as the whole steps and half-steps are not mixed up in locating the exercises on the keyboard. The half-steps on the white keys, B, C and E, F, must not be allowed to catch one up. Then the same fingering must be used for all of these exercises, no matter if the thumb does fall on a black key now and then. The fingers should come in their natural order; for the right hand, 1st finger (thumb), 2d finger, 3d finger, 4th finger and 5th finger when going up, and the reverse order in coming back down; for the left hand, 5th, 4th, 3d, 2d and 1st (thumb) when ascending, and the reverse order in descending. The thumb must not be pampered by substituting another finger on the black key level.

It might be added, in passing, that some pupils who have learned to do these on keyboard instruments tell me that they have also been able to apply them with profit to some of the other instruments.

Here are a few sample transpositions of examples picked at random. Again the intervallic formulas are given in connection with notation from C as a starting point; shifting the exercise upward a half-step at a time, two transpositions are shown in each case. The remaining ones also should be learned.



To master the entire series, do not try to gobble it up all at once. Learn to do one of these twelve exercises each day (it would be better to keep at one for a week), playing it from each of the twelve degrees of the chromatic scale. That makes a daily dozen out of one exercise. This study may not be hurried. It is a positive case of "More haste, less speed."

When the time comes that all twelve exercises can be done from each of the twelve degrees of the chromatic scale, the student will have learned to do more than his daily dozen. He will then be doing his *daily gross*.

The master teachers of piano almost invariably give first place to scale study.

The Meistersingers of Nuremberg and Their Wooden Tablet

By Mary M. Pleasants

IN HIS "Studies in the Wagnerian Drama," Henry Edward Krehbiel, in speaking of his search for relics of the Mastersingers, writes:

"I went to the director of the Germanic Museum, to ask what had become of the old church furniture of St. Catherine's Church. He did not know but asked, 'Have you seen the tablet of the Meistersingers, which we have up-stairs'?"

"To which I replied, 'Yes.'"

"'Well,' he continued, 'that is all we have in the way of Mastersinger relics. If you have seen that and the church, you have seen all and will have to compose the rest of the picture—draw on your imagination, or hire an artist to do it for you.'"

"The tablet is really a more interesting relic than the church. It is a small affair of wood, with two doors, and was painted by Franz Hein in 1581. On the doors are portraits of four distinguished members of the guild. Two pictures occupy the middle panel, the upper, with a charmingly naive disregard of chronology, showing King David praying before a crucifix—the lower showing a meeting of mastersingers with a singer perched on a box-like pulpit. Over the heads of the assemblage is a representation of the chain and medallion with

which the victor in a singing contest used to be decorated. Sachs gave one of these ornaments to the guild, and it was used for a hundred years. By that time, however, it had become so worn that Johann Christoph Wagenseil, a professor of oriental languages at the University of Altdorf, replaced it with another.

"The tablet might offer suggestions to the theatrical costumer, touching the dress of the mastersingers; and also the picture of David and his harp, which ornamented their banner; but old Nuremberg costumes are familiar enough and can be studied to better advantage elsewhere.

"Only one feature suggests itself as worthy of special notice. On the tablet, the mastersingers all appear wearing the immense neck-ruff of the Elizabethan period. As for the architectural setting of the stage in the first act of "Die Meistersinger" (which plays in the Church of Saint Catherine), so far as I know, no attempt at correctness has been made by the scene painters; nor would it be possible to reproduce a picture of the church and still follow Wagner's stage directions. Evidently, the poet-composer never took the trouble to visit the Church of St. Catherine."

Subdividing the Beat

By Gladys Hutchinson

ELEMENTARY students invariably perform these rhythms with little or no regard for their respective relationship of one note to the other.

Ex. 1



The dotted note is robbed and the accompanying note is lengthened to such an extent that they sound almost two of a kind.

Ex. 2



this breach will be entirely eliminated.

Selecting the New Piece

By Dorothy Freas

Does the new piece contain improvement possibilities for the pupil's deficiencies?

Will it strengthen a weak finger, or aid a jerky thumb?

Does its most difficult part contrast too greatly with the rest of the composition? Even a few measures should not be too far beyond the pupil's knowledge.

Does the piece fit the pupil's personality?

Will the pupil want to learn it because of its personal appeal to him?

Does the new piece add to the pupil's appreciation of musical values?

Will it hold his attention until learned, being neither too long nor too difficult?

Is it of sufficient value to be memorized and to be used in the child's repertoire for performance?

Will it lead this particular pupil to the next step in music study?

RECORDS AND RADIO

By Peter Hugh Reed

THE INFLUENCE of the radio in musical appreciation has advanced greatly in the past year. It is most gratifying to note this great purveyor of music, once considered a dangerous competitor of the instrumental music industries, is now accredited with being one of the basic factors in a newly awakened interest in that field. The sales of pianos in the past year are actually credited by the manufacturers to the influences of radio.

"After a careful and dispassionate study of the increase in piano sales during the past twelve months over the previous year," says W. A. Mennie, secretary of the National Piano Manufacturers Association, "radio must now be considered one of the major reasons for this increase. Millions of listeners, who otherwise might never have attained an appreciation of music, are manifesting an interest in musical culture and endeavoring to become participants themselves. These converts to the musical arts are purchasing musical instruments of every description, and the piano, being the basic musical instrument, has benefited most of all from this stimulation." This is assuredly good news.

When Walter Damrosch's NBC Music Appreciation Hour inaugurates its ninth consecutive season of weekly broadcasts, early in October, school children will hear this program at a new hour. As a result of an extensive survey conducted by the National Broadcasting Company during the past year, and because of thousands of requests to place the program at a more convenient hour for schools in various parts of the country, a new time schedule has been arranged. This year, the broadcasting time will be from 2:00 to 3:00 P. M., E. S. T., instead of the previous 11:00 A. M. schedule.

The notes for this year's series of concerts have been prepared by Lawrence Abbott and Charles H. Farnsworth. The Instructor's Manual and the Students' Notebooks will be available to schools and the general public, as previously, at the cost of production and distribution.

After nine years, Felix Weingartner, the great apostle of Beethoven, has re-recorded his performance of the master's "Seventh Symphony"—long honored as the most representative presentation of this work on records (Columbia set 260). No one, not even the eminent Toscanini, does greater justice to the letter and spirit of this music than the famous Dalmatian conductor. A lifetime of appreciation and esteem of the music of Beethoven has enabled Weingartner to round out a perfection of utterance in his performance of the nine symphonies—of which we now have the "Fourth," the "Fifth," the "Seventh," and the "Ninth" in fine phonographic presentations. In these recordings, Weingartner gives us the essential Beethoven, not distorted or altered by personal ideas as is so often done by modern conductors.

Beethoven's "Fifth" and "Seventh" are the most popular of his symphonies, but this does not mean that they are the easiest to interpret. The scores are full of pitfalls, of which the average listener is unaware, particularly when the interpretation lacks what is commonly called "sensation," and everything seems simplicity itself. An English critic once said, that one requires "subtlety and maturity of judgment fully to appreciate Weingartner's merits as a leader and expounder."

Marguerite Long, the French pianist, plays one of the less frequently heard of Mozart's piano concertos (Columbia set 261)—the one in A major, K-488, famous for its tenderly poetic slow movement,

which has long been regarded by many as one of the finest movements of its kind written by the composer. Mme. Long plays this work with sensitive regard for nuance and with rare technical accuracy. Her performance supplants an earlier set made by Arthur Rubinstein. An unnamed orchestra under Philippe Gaubert accompanies the pianist. The recording is clear and the piano tone is good.

An album of eight of Dvořák's "Slavonic Dances," authoritatively played by the Czech Philharmonic Orchestra under Vaclav Talich, who earlier gave such a fine performance of Dvořák's "Fourth Symphony," has been released by Victor—their set M310. These dances rank among Dvořák's most delightful compositions. They were the direct result of long association with his own people, for whom, when he was a young man, he frequently played the fiddle at village festivals while they danced. It was thus that he became veritably saturated with this type of music so that in later life he was able to paraphrase it. The "Slavonic Dances" were the first compositions which brought Dvořák universal acclaim. As music, they are refreshingly recreational—filled with the spirit, the sentiment and the energy of the people.

Walter Gieseking, who plays two of Debussy's most famous piano pieces, *Reflets dans l'eau* and *Soirée de Grenade*, on Columbia disc 68575D, stresses the strength of the music in the manner of the poet. In our estimation he is more successful in the first composition, for in the latter his rhythms are somewhat at variance with those who have studied this composition under its creator. He exhibits, however, a true grasp of the composer's intentions. The recording of the piano is here unusually realistic.

On turning to a work like Brahms' "Sextet in B-flat, Op. 18," one cannot be assured that every music lover will approach it with the same interest. Those who admire chamber music will not have to be urged to investigate its worth. There are many, however, who will need urging, and to them we mainly speak. This is a lovable and appealing work, especially in its first and third movements. The first movement is founded on three Austrian *ländler* or slow waltz tunes, which the composer has ingeniously woven together. The slow movement may be a somewhat abstruse air; but the variations on it are diverse and effective. The *scherzo*, which follows, is rollicking with good fun, and the last movement is gay in the manner of the peasant. This work, played with genuine affection, by the Pro Arte Quartet, with Alfred Hobday and Anthony Pini assisting, will be found in Victor album M-296. It is excellently recorded.

A new harpsichordist on records is Yella Pessl, a native of Hungary, who has established herself in both Europe and America and been acclaimed for her sterling artistry. In a first series of recordings made for Columbia, Miss Pessl distinguishes herself for her forthright playing and her fine musicianship. On two small discs she plays the "Twelve Little Preludes" which Johann Sebastian Bach wrote for his son, Wilhelm Friedemann; and on another small disc she plays a *Hornpipe* and two other pieces by the English Purcell and a piece by the French Daquin. No lover of Bach's music should fail to hear the pieces from Wilhelm Friedemann's *Clavierbüchlein*. Besides Miss Pessl's artistry, these discs are outstanding for their reproduction of the harpsichord, which acquires here an almost organlike quality.

The Midnight King

The Tragedy of the Mad Musical Monarch Whose Support Made Wagner's Giant Projects Possible

By Ernst von Schoenfeld

THERE IS NO MORE curious or fantastic story in all the history of art than that of Ludwig II (Louis II) of Bavaria. His was a pathetic romance of absorbing interest; his death was one of the greatest tragedies of history. He possessed an ardent passion for music and poetry and was an enthusiastic patron of the fine arts. In him were commingled talents, which, had they not been crippled and finally rendered useless by hereditary tendencies to insanity, would have made him a distinct personality in the intellectual world. Yet, despite the taint of bloods that coursed through his veins, he lived to be a benefactor to the human race by encouraging and assisting that colossal genius, Richard Wagner, in the production of his immortal music dramas.

If Shakespeare were living to-day, he would eagerly seize upon the late King of Bavaria as a central figure of a powerful tragedy. In truth, the dramatic possibilities offered by the mysterious life and stranger death of the Bavarian sovereign were promptly appreciated by German playwrights, whose works, however, were suppressed before they could be mounted for stage production.

The House of Wittelsbach, though loyally beloved by the Bavarian people, has been peculiarly unfortunate in having had numerous cases of insanity among its members. Old Ludwig the First, of Bavaria, was decidedly eccentric. He disgraced his reign by every kind of profligacy and fell the victim of an adventuress generally known as Lola Montez. Lola Montez, despite her Spanish name, was really born in 1818, as Marie Dolores Eliza Rosanna Gilbert of Limerick, Ireland. As a dancer she made an enormous success. After she gained the favor of Ludwig I, she literally became the power behind the throne of Bavaria and unquestionably led to the Revolution of 1849, which was the means of sending so many worthy German citizens to America. Lola herself came to this country, made a pronounced stage success, married P. P. Hull of San Francisco and spent her old age in deeds of charity—as well she might, since she led to the downfall of her royal patron, Ludwig I of Bavaria. He was forced to abdicate the throne in favor of his eldest son, Maximilian II. When the latter was Crown Prince he had married Marie of Hohenzollern, then a beautiful girl of seventeen. She remained a Protestant. Owing to her religious faith and the very strict observance of canonical law in Bavaria, Queen Marie was not allowed to see her sons after they were placed in charge of tutors—a deprivation over which she deeply grieved. Early in 1864 Maximilian died, and the widowhood of Marie was made immeasurably desolate by the subsequent knowledge that both her sons had gone crazy. She died only a few years ago, mourned throughout the empire.

Shadows Cast Before

FROM THIS DECADENT background, with its inclination for things theatrical and musical, Ludwig II was born on August 5, 1845, at Nymphenburg in Bavaria. Both he and his brother were

vigorously trained after the manner of the German Gymnasien. There can be no doubt, therefore, that both Ludwig II and his brother Otto were too rigorously treated in their youth by those who had them in charge. Their fragile mentalities could not stand the strain.

Ludwig possessed an artistic temperament and early became studious in habit. What was the result? A bagful of marbles and a kite were the first things he procured after becoming the master of his own volition. He succeeded to the throne on the death of his father in 1864. He was then eighteen years of age. At that time he was a superb specimen of sturdy young manhood, handsome in face, with dark eyes, wavy hair and a bright expression, but with little knowledge of the world and no knowledge whatever of practical statecraft. He had grown into manhood without first having been a boy. The order of nature in his case was abnormally reversed. He showed an interested earnestness in trivial games and entertainments such as a child evinces in building card houses or in making mud pies—in short, pretending reality without seriously feeling it. Later on, in the same manner he played at building palaces, at stage management with Wagner, at trying to give Bavaria a copy of Versailles, letting imagination rule all his actions. Here indeed was a terrible instance of the influence and effect of injudicious early environment.

As ruler he won the affection of a naturally obedient people, many of whom turned upon him viciously when they found that his extravagances were making their taxes mount like the Bavarian Alps—taxes that gave the world a greater Wagner. But these Bavarian folk, proud as they were of Wagner's accomplishments, should not be blamed for hesitating to pay the bill for all civilization and all posterity. As a statesman, Ludwig was largely a puppet for Bismarck, who chose him to write the letter (or, in reality, sign the letter which Bismarck dictated) placing Wilhelm I (grandfather of Wilhelm II, the recent Kaiser) on the throne as the Emperor of Germany.

In the meantime the younger brother Otto, was the first to succumb entirely to the dread microbe of lost reason. His case rapidly developed, and from the day he was pronounced insane there was little or no hope that he ever would recover. He was little better in condition than a driveling idiot, fancying himself at times an animal and going about the place of his confinement "on all fours." His attendants reported that he spent part of his time opening drawers and whistling in them, as though calling spirits. Another favorite delusion of his was that of killing a peasant or attendant every day, with a weapon which gave a report but discharged no death dealing missile. Otto stood at the open, but iron barred window, at a certain hour every morning, gun in hand, waiting for his diurnal victim. Not to overtax his patience, a nicely arranged code of signals brought to his view a man pacing across the area below. Up went Otto's gun to his shoulder, and without any deliberate aim



Ludwig II of Bavaria, as a Knight of St. Hubert.
A favorite Portrait, by Franz von Lenbach.

the gun went off. The man dropped, as though pierced through the heart with a bullet, and immediately afterward was borne away on a stretcher by minions of the castle, with whom he exchanged smiles, if not words.

Ludwig Hears Wagner

THE FIRST PLAY the older brother, Ludwig II, ever saw, according to a reliable biographer, was "Lohengrin." This was on his seventeenth birthday. He was so impressed that he desired to know more concerning Wagner's compositions. A little investigation confirmed his first favorable opinion and one of his earliest acts, as a full-fledged king, was to invite Wagner to an audience. At this very period Wagner was sorely in need of aid. Though he had made considerable headway as the apostle of a new order of German music, he still had not conquered continental prejudice and much less, critical dictum. By adverse fortune he was taking his disconsolate way to Switzerland, where a friend had offered him a refuge. But while on the way, an ambassador from Ludwig II met him at Stuttgart and delivered the King's message, which assured him that all the royal means were at his disposal.

Wagner's position at this time and the quest of the King in seeking to protect him are both exciting and amusing. This astonishing composer's irresponsibility and his almost grotesque way of evading debtors when he had a great project in mind are hardly credible. At the same time, the pangs of conscience would now and then trouble him greatly. At about the time he met Ludwig, a tailor in Paris was dunning him for a four-year-old bill of one thousand francs. Almost his only source of revenue was from the publisher Schott of Mainz, who would yield now and then to the composer's ceaseless letters for funds.

The room to which Wagner brought his great masterpieces for publication may still be seen in the plant of Schott Söhne in Mainz.

A Royal Chase

LUDWIG came to the throne of Bavaria, March 10, 1864. One of his first actions was to make plans for bringing Wagner to his capital, Munich. Transit and communication were not of the best in the Bavaria of those days; and the messenger, one Herr Sauer, whom Ludwig dispatched to find Wagner, apparently had a sorry time of it. Wagner was dodging his many debtors and was keeping his whereabouts unknown. Sauer ransacked the musical circles of Vienna, Zurich, Lucerne and other cities, but no Wagner was to be found. Finally he traced Wagner to Stuttgart, where the composer refused to see the King's emissary, believing him to be a debt collector. After a day's wait, Sauer got to Wagner and revealed to the dumbfounded man the King's plans. Wagner was to have support for his great projects and an annual stipend of four thousand gulden (later raised to eight thousand) or about four thousand dollars. Finally Wagner met the King on May 4, 1864, shortly after the King's accession to the throne. Wagner was then fifty-one years of age. He was suddenly thrust into a kind of musical millennium. The King gave him everything that he could wish for, including a villa on Lake Starnberg near Munich, where he spent the summer of 1864.

Contented Quarry

WAGNER was now, temporarily at least, "in clover." Only a few months before he had found himself in such a quicksand of indebtedness that he was contemplating two means of escape. One was to run away to America and try his for-



CASTLE NEUSCHWANSTEIN

This is one of the many castles of Ludwig II, the building of which almost bankrupted his Kingdom. This one was built upon the ruins of an ancient castle called Hohenschwangau.

tunes in the New World; and the other was to divorce his wife Minna and, after the custom of the time, to marry a wife with riches enough to straighten him out financially. The eighteen-year-old King solved the problem. His peace of mind, however, was not to be long. The Bavarian people, stinging under the huge extravagance of their King, that they knew would take future generations to wipe out, condemned Wagner as a Saxon, as one who was substituting art for religion. They pointed to his cruelty to Minna, supposed to be starving in Dresden, who in turn sent a memorable letter to absolve Wagner.

This letter reads:

"The malicious reports which certain Vienna and Munich papers have been publishing for some time concerning my husband compel me to declare that I have received from him up to date, a pension which suffices for my support. I seize upon this opportunity with so much the more pleasure since it enables me to destroy at least one of the many calumnies which people are pleased to launch against my husband."

We have always believed that many of the scandals told about Wagner were without foundation, although many others are indefensible, according to established society. By his queer nature he could be absolutely ruthless with some of his best friends. There is no question that his demands upon the exchequer of the Bavarian State knew no bounds. Once he made a request for forty thousand gulden, to further a certain project. The Royal Bavarian Treasurer objected. Ludwig (whom recent revelations seem to prove was little more than a kind of harmless fanatic, a Puritan in his sentiment and personal behavior, with the imagination of a voluptuary) was staggered but overruled the objection. To get his revenge, the Treasurer paid out the money in single gulden pieces, which Wagner's second wife, Cosima, carried in sacks by several trips across town.

Wagner's new found prosperity in Munich thus placed him in a very difficult personal position. However, he wrote to Mme. Wili in Zurich on the day of his arrival:

"You know that the young King of Bavaria has sent for me; I have been

presented to him to-day. Unfortunately he is so handsome, so intelligent, so enthusiastic, and so great, that I fear in this vulgar world his life should fade away like a fugitive and heavenly dream. All pecuniary burdens are lifted from me. I shall have everything I need, on the sole condition that I stay by his side. What do you say to that? Is it not unheard of? Can it be anything but a dream?"

Sunshine and Shadows

THE FIRST TOKEN of Wagner's appreciation was his writing of the *Huldigungsmarsch* in honor of Ludwig. His first job was to outline a plan for a National School of Music to be established in Munich. He conducted "The Flying Dutchman" and concerts of his own works, but the citizens could not grasp the King's vision.

"Tannhäuser" was given in Munich, with great effect, in 1865; and in the same year "Tristan and Isolde" was conducted by Wagner's friend, disciple, and (shall we quote James G. Huneker) "husband-in-law," Hans von Bülow. The performance was magnificent; but the tragic cabal against the Wagner whom the Munichers now worship, had gone too far. Things were altogether too hot for Wagner, and the great artist was forced to leave Munich for a time, which he did on November 30, 1865. Temporarily he was in southern France, and then he settled in Tribschen (1866-1872), near Lucerne, where the King is said to have visited him strictly incognito in 1866, to consider future plans. There he wrote articles for the papers and in 1868 finished the score of "Die Meistersinger." The only time when they were again seen together in public was at the festival performances, in 1868, of "The Ring of the Nibelungen" in Munich. Performances of two numbers of "The Ring"—"Das Rheingold" and "Die Walküre"—had previously been given in Munich. These were not exceptional. Moreover, Wagner insisted that "The Ring," if given at all, be given in order and in its entirety. He was therefore extremely indignant with the giving of these performances. Conditions were relieved by performance in 1869 of "The Ring" as a whole.

(Part II of this Article will appear in the next issue of THE ETUDE.)

"Ideals, if they survive the high mortality of youth and adolescence—which few of them do—turn, like tadpoles, into a different shape as they approach maturity. An ideal, by the time it is full grown, has become an idol; and in this new form, though it makes less stir in the world, it often wields tremendous power."—F. S. Oliver.

NBC Music Appreciation Hour

NINTH SEASON—1936-7

THE MUSIC APPRECIATION HOUR of Dr. Walter Damrosch, conducted over the National Broadcasting Company system, announces a change of hour beginning with October second. This very significant weekly broadcast, which is of such great importance to schools, will now go on the air from New York at 2:00 P. M. Eastern Standard Time, instead of 11:00 A. M., Eastern Standard Time as formerly. During this very important series, over one hundred and thirty-two master works will be given with Dr. Damrosch's genial and erudite criticisms. These excellent programs will be presented as follows on the day indicated in the schedule.

October	2, 1936—	2:00 P.M.—Series A, 1st Concert: "My Musical Family"
		2:30 P.M.—Series B, 1st Concert: Nature in Music
October	9, 1936—	2:00 P.M.—Series C, 1st Concert: Round and Canon
		2:30 P.M.—Series D, 1st Concert: Early Polyphonic Composers
October	16, 1936—	2:00 P.M.—Series A, 2nd Concert: Violins and Violas
		2:30 P.M.—Series B, 2nd Concert: Animals in Music
October	23, 1936—	2:00 P.M.—Series C, 2nd Concert: The Fugue
		2:30 P.M.—Series D, 2nd Concert: Bach Program
October	30, 1936—	2:00 P.M.—Series A, 3rd Concert: Cellos and Bases
		2:30 P.M.—Series B, 3rd Concert: Fairy Tales in Music
November	6, 1936—	2:00 P.M.—Series C, 3rd Concert: Simple 2-Part and 3-Part Forms
		2:30 P.M.—Series D, 3rd Concert: Haydn Program
November	13, 1936—	2:00 P.M.—Series A, 4th Concert: Harp and Piano
		2:30 P.M.—Series B, 4th Concert: Myths in Music
November	20, 1936—	2:00 P.M.—Series C, 4th Concert: Theme and Variations
		2:30 P.M.—Series D, 4th Concert: Mozart Program
December	4, 1936—	2:00 P.M.—Series A, 5th Concert: Flute and Clarinet
		2:30 P.M.—Series B, 5th Concert: Motion in Music
December	11, 1936—	2:00 P.M.—Series C, 5th Concert: The Classic Suite
		2:30 P.M.—Series D, 5th Concert: Beethoven Program
December	18, 1936—	2:00 P.M.—Series A, 6th Concert: Oboe, English Horn and Bassoon
		2:30 P.M.—Series B, 6th Concert: Fun in Music
January	8, 1937—	2:00 P.M.—Series C, 6th Concert: The Modern Suite
		2:30 P.M.—Series D, 6th Concert: Mendelssohn Program
January	15, 1937—	2:00 P.M.—Series A, 7th Concert: Horns and Trumpets
		2:30 P.M.—Series B, 7th Concert: Joy and Sorrow in Music
January	22, 1937—	2:00 P.M.—Series C, 7th Concert: The Sonata
		2:30 P.M.—Series D, 7th Concert: Brahms Program
January	29, 1937—	2:00 P.M.—Series A, 8th Concert: Trombones and Tuba
		2:30 P.M.—Series B, 8th Concert: Human Emotions in Music
February	5, 1937—	2:00 P.M.—Series C, 8th Concert: The Overture
		2:30 P.M.—Series D, 8th Concert: Wagner Program
February	19, 1937—	2:00 P.M.—Series A, 9th Concert: Drums and Cymbals
		2:30 P.M.—Series B, 9th Concert: The Dance
February	26, 1937—	2:00 P.M.—Series C, 9th Concert: The Symphony
		2:30 P.M.—Series D, 9th Concert: Tchaikowsky Program
March	5, 1937—	2:00 P.M.—Series A, 10th Concert: Other Percussion Instruments
		2:30 P.M.—Series B, 10th Concert: The March
March	12, 1937—	2:00 P.M.—Series C, 10th Concert: The Symphony (continued)
		2:30 P.M.—Series D, 10th Concert: Contemporary European Composers
March	19, 1937—	2:00 P.M.—Series A, 11th Concert: The Human Voice
		2:30 P.M.—Series B, 11th Concert: The Song
March	26, 1937—	2:00 P.M.—Series C, 11th Concert: The Symphonic Poem
		2:30 P.M.—Series D, 11th Concert: Contemporary American Composers
April	2, 1937—	2:00 to 3:00 P.M., All Series: Student's Achievement Program

* * * * *

"There is a 'reach' to music which the other arts have not; it seems to 'get' to you in an exhausted mood, and quiets and refreshes where a book or a picture is not so sure."—Charles M. Schwab.



THE SWAN GROTTO

This artificial grotto was built at Castle Linderhof. Ludwig II would visit this grotto to listen to a favorite tenor while he sang the Swan Song of "Lohengrin," from a boat as in the center of the picture.

Making a Start with Bach

Practical Helps for the Student Who Desires a Better Knowledge of the Great Master and His Style

By Hazel Gertrude Kinscella

IT WAS in Cöthen of 1723, while Johann Sebastian Bach was serving as director of court music, and as capellmeister to the Duke of Anhalt-Cöthen, that he assembled and published the collection of "Two Part Inventions" which for many decades has been one of the most important books in the library of all young pianists. At the head of it the great composer wrote, in all sincerity, the title, and these words: "Two Part Inventions: An honest Guide, in which Lovers of the Clavier are shown a clear method of playing correctly in two parts."

The "Two Part Inventions" were not, however, all written in that same year. We find several of them—as well as of the preludes from "Little Preludes for Beginners" and also forerunners and suggestions of some of the preludes of "Das Wohltemperirtes Clavier (The Well-Tempered Clavichord)" had already appeared in the charming "Clavier-Büchlein" which Bach, the fond father, wrote for the instruction of his oldest son, Wilhelm Friedemann, when the lad was but ten years old. This little book, the manuscript of which became in October of 1932 the property of the Yale School of Music in New Haven, Connecticut, as a gift from members of the faculty, pupils, and friends of the School, also was begun at Cöthen, on the twenty-second of January, 1720, as attested by Bach on the inside of its front cover.

The *Clavier-Büchlein* is small, oblong, ruled by hand by Bach with a five-pronged pen, cardboard bound, and covered with parchment. In those days text books were few, and on the first of its one hundred and forty-two pages Bach set down careful and detailed instructions as to the various clefs then in use, the position of a scale in each, and the correct manner of playing trills and other ornaments, in each case supplying the sign, its name, and then writing out in full the notes to be played. This is, incidentally, the only record Bach left of his own interpretation of these embellishments. There then follow sixty-two pieces, the earlier ones carefully graded; a few pieces by other composers of the time, copied in toward the end; and at the very close the signature of the pupil, Wilhelm Friedemann, himself. Here, as in other of the Bach writings, the careful student may learn a great deal by simply sitting and thoughtfully reading through the music, as well as by practicing it, for Bach wrote always with a constant purpose, as he recorded in his precious *Orgelbüchlein*, "For the glory of the Most High and for the instruction of my neighbor."

Bach to be Learned by Study

BUT FOR ALL his care, Bach, as was the custom of his day, wrote in no marks of shading, of phrasing, no indications of tempo, and the student must learn these by hearsay or observation, or decide them according to his own study and judgment. Bach was one of the most famous teachers of his time, and we are indebted to Heinrich Gerber, a Bach pupil from 1724 to 1727, for reminiscences of the manner in which his great master prepared students for the practice of polyphonic music. He tells that, for from six to twelve months, the Bach students were expected to work on simple exercises such as should give to their playing great clearness and

accuracy; after which, as the need arose, they were given short studies, some of them composed and set down during the lesson—these including numbers from the "Six Little Preludes for Beginners," and some of the "Inventions." Before the lesson was finished, Herr Gerber continues, Bach would always play the new piece over, thus presenting an ideal, and would say, "That is how it should sound."

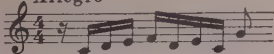
The idea of playing multiple melodies—polyphonic music—was always presented through studies written in simple canonic form, such as the eighth of the "Two Part Inventions." Karl Philipp Emanuel Bach tells, in his "Essay on the Right Manner of Playing the Clavier," of his father's ideas as to the touch and general style to be employed in playing such music: "Some people play as though their fingers were glued together; their touch is therefore deliberate and they hold the keys down too long. Others, in trying to avoid this mistake, play with too detached a touch, as though the keys burned their fingers. The right way lies directly between these two extremes."

While a detailed analysis of each of the "Two Part Inventions" and of the preludes and fugues of the "Well Tempered Clavichord" is impossible here, for lack of space; it will be helpful to consider some of them briefly, taking note, particularly, of the thematic construction, an essential which the pianist must have clearly in mind if he is to play artistically such music as is written in two or more parts.

Number I of the "Two Part Inventions" is written throughout in canonic style, the one part answering the other constantly in a more or less perfect imitation. Measure one sees the statement of the main theme given out in the right hand

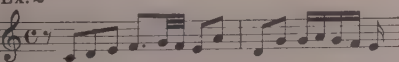
Ex. 1

Allegro



and answered by the left, a bit of counterpoint completing the first measure and leading to an immediate restatement and answer a fifth higher. The first section ends with the first note of measure seven. With the new section, theme and answer in counterpoint, are restated in the key of G, then further developed by means of constant inversion and by sequence (as in the bass of measures 11 and 12); and by use of little accompaniment figures (as in measure 19) made up of four notes which have their source in the theme itself. With the next to the last measure the theme, or subject, is given final announcement in inversion, by the right hand, while the left hand gives out the head of the theme in augmentation. It will also be interesting to compare the theme of this invention with that of the first fugue in "The Well Tempered Clavichord" (only Book I is being considered in this discussion)

Ex. 2



as this calls to mind the varied uses to which Bach was wont to put any well liked subject.

Number II of the "Two Part Inventions" is a perfect canon, the imitations entering at intervals of two measures. An outline of it, allowing a letter to stand for each two-measure figure, is: R.H.—A B C D E,

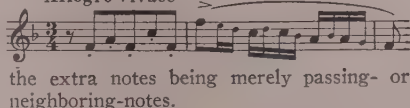
Episode, A B C D, Episode, A B, Coda of one measure. L.H.—A B C D A-inverted, B C D E, Episode, B A, Coda of one measure.

Number III, with its lilting minuet rhythm, is built on a fifteen-note theme which never moves beyond the range of a fifth. Number V is a rhythmic study, developed throughout upon the figure [7 8 9 10 11 12 13 14 15]. Number VI has an ascending scale for its main theme, this being contrasted with a counterpoint of syncopated descending scale degrees. The rhythm of the little *codetta* in measure four (right hand) [7 8 9 10 11 12 13 14 15] recurs frequently during the composition. The first twenty measures make section one, after which the main theme, in true invention form, is stated in the dominant and by the alternative voice.

In Number VII the theme—the first seven notes of the piece—is like a question, its modified repetitions (as in the sequence in the left hand, beginning with measure two) serving as the answer. Number VIII, most familiar of the inventions, is a delightful canon, the theme of which—both ascending and descending parts—is built upon the notes of the F Major triad,

Ex. 3

Allegro vivace



the extra notes being merely passing- or neighboring-notes.

Numbers IX, XI, and XII illustrate the use of a long phrase as theme, rather than a short motif. Number IX is of tender mood, XI employs incessant modulation; and XII, with its frequent embellishments, stresses the rhythmic pattern

Ex. 4



Number X is like nothing so much as an old style *Gigue*; and Number XIII is another example of Bach's frequent use of the simple triad as subject matter. In number XIV there is a simple development of another rhythmic pattern [7 8 9 10 11 12 13 14 15]; and Number XV, with which the book closes, is an elaborate dancelike movement of great brilliancy.

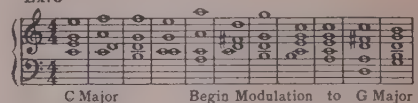
It will be noted that the keys used in the sequence of these "Inventions" are C, C minor, D, D minor, E-flat, E, E minor, F, F minor, G, G minor, A, A minor, B-flat and B minor. These were the only fifteen keys practicable at the time the pieces were written, for, on the clavier, Bach's favorite of the three keyboard instruments then commonly in use—the other two being the harpsichord and the piano—the custom of tuning known as "Unequal Temperament" was still employed. Several keys struck the same strings and no key beyond four sharps or four flats was permissible.

A reform in tuning had already been advocated, and with Bach's increased use, as time went on, of the entire chromatic scale, or more highly developed polyphony, and wider range of modulation, it became necessary to him. Each key was presently provided with its own strings, and was said to be "bundfrei (individually free)." So Bach tested out the new idea of a "tempered" tuning, in which the distance within the octave is divided into twelve equal semi-

tones, by tuning his own instruments in this manner; then proved its usefulness by writing the first of the two books of the "Well Tempered Clavichord" (the second was written many years later), in which he included a *Prelude* and a *Fugue* for each of the twenty-four major and minor keys, these being arranged, not in the order of their relationships, but according to a chromatic progression up the keyboard from C to its octave.

The first *Prelude* (seen as No. 14 in Wilhelm Friedemann's "Clavier-Büchlein," and most familiar of all the preludes, probably through its use by Gounod as a basic harmony for his well known *Ave Maria*) is a simple broken chord study, each figure being employed two times in each measure, until toward the very end when there is a three-measure *Coda*. The harmony changes with each measure, unity and dignity of mood being maintained by the held tones in the bass. The outline of the prelude may be given thus, such condensation being a very real aid to memory.

Ex. 5

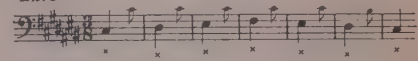


C Major Begin Modulation to G Major

In consideration of a fugue terms commonly used include *Subject*, or *Theme*; *Answer*, the name given to the second appearance of the subject as it enters at a different pitch, a fourth or a fifth distant; *Augmentation*, in which a series of tones from the Subject or Answer are used, but with the time values greatly enlarged (usually doubled); *Diminution*, in which the time values are decreased; *Counter-Exposition*, which refers to later entries of the Subject and in a new order; *Counterpoint* or *Countersubject*, the phrase attached to the conclusion of the statement of the Subject which acts as an accompaniment to the new statement of the Subject in the second voice. This *Answer* is said to be *real*, and the fugue a "real" one, if the *Answer* employs the same intervals as those of the Subject's statement; *Tonal*, if some of the intervals are modified. Each fugue has three main sections as does the sonata, an essential difference being that the fugue is based upon one subject which appears alternately in each voice employed, while the sonata must have at least two main subjects.

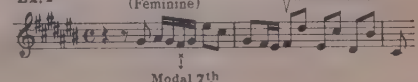
Prelude II is also from the "Clavier-Büchlein," where it appeared as a technical exercise for strengthening the fingers, a delicate cadenzalike *presto* and *adagio* forming a free ending after the inflexible rhythm of the piece's beginning. *Prelude III* is based upon a four-note figure which progresses scalewise, carried first by the left hand, then answered in the right hand part.

Ex. 6



The subject of *Fugue III*, which uses the modal, or flat seventh, may be divided into two parts, a graceful feminine motif, and a forceful and effective masculine one.

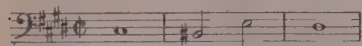
Ex. 7



Modal 7th

Prelude IV employs canonic imitations between two of its voices, the main figure consisting of a scalewise group followed by a skip of an octave and a dotted rhythm. In development it follows the fugal idea. The weighty mood of *Fugue IV* is in violent contrast to the rather spiritual atmosphere of its *Prelude*. Here there is used a simple, brief theme of four notes,

Ex. 8



which has been made more familiar through its later use, with occasional slight modification, by César Franck in his "Symphony in D minor"; by Franz Liszt, in his symphonic poem "Les Preludes"; by Beethoven in several compositions, including a quartet; and by Wagner, in "The Ring." *Fugue IV* employs three countersubjects.

Prelude VIII follows the order of fugue tonalities, and displays a continually developing melody of rhapsodic character. Attention may be called to the elements of cadence extension created by Bach from measure twenty-eight through to the beginning of thirty-six.

Fugue IX, with a theme so clearly suggestive of a Gregorian Choral; *Prelude XII*, with its five-note melody;

Ex. 9



Prelude XIV, which is really a two-part fugue, in manner of writing; *Fugue XV*, in which the theme, plus small groups of embellishing notes, moves upward scalewise from the keynote, G; *Prelude XXI*, with its successions of sequential repetitions of a four-note motif; *Prelude XXII*, and many others, illustrate Bach's remarkable gift of constructing magnificent works almost wholly from very simple motifs.

This last mentioned, *Prelude XXII*, is built almost entirely upon this small motif (frequently used in contrary motion and in inversion), with its oft-repeated upper note.

Ex. 10



Reimann, in his *Handbuch*, says of this prelude that "the rising thirds of the principal motif, with the following tone-repetition and expressive and tender ending, appear like an inward prayer, indeed, like lifted hands." This expressive mood is heightened by a constant use of pedal point in other voices.

Certain of the "Preludes and Fugues" feature materials which must have appeared

very fresh and unusual to players of Bach's time. It was not customary, for instance, for composers of that day to make great use of chromatic melody. However, in *Fugue XII*, the theme is based entirely upon a chromatic melody of almost modern character. The two middle notes of measure two may be thought of as being sung by another and interpolated voice.

Ex. 11



The answer is tonal. The countersubject is characterized by an expressive sixteenth-note figure, which appears after each alternate note of the theme.

This use of a polyphonic subject, as suggested by the theme just mentioned, is seen again in *Fugue XXIV*. Here the theme may be thought of as the utterance of two people, as suggested by the upward and downward pointing stems:

Ex. 12



Although the prelude in its earlier form and in an earlier time—when it was often called *fantasia*, or *toccat*a—usually required a brilliant performance, and displayed the technical skill of the player, it was almost

always built largely upon a simple motif. An illustration of Bach's development of complexity in the construction of the prelude is shown by study of the *Prelude XVI* in which he uses four highly contrasting figures: (1) a sustained trill; (2) a short arpeggio figure, as in the tenor voice in measure one; (3) an ornamental figure, as in measure two; and (4) a rhythmic figure, such as that used sequentially in measures nine and ten.

Of the twenty-four preludes and fugues which make up Book I, twelve of each are in the minor; and of these, all of the preludes, and all but one of the fugues (No. 18) close in the major, even though it may be that the resolution to major is affected only in the final chord, it being the feeling of the early masters that only a major chord provided a permanent and conclusive ending to a composition. Such use of a major ending is known as *Tierce de Picardie*.

The most detailed study should be given to any Bach music which is to be played; no slightest item as to thematic material or the contrapuntal devices used to exploit it should be overlooked. Such patient care will be rewarded in the pupil's added clarity, accuracy and finesse of performance, and in his increased perception and appreciation of the wealth of expressive beauty contained within the music.

An Interesting Bit of American Musical History

TO DR. CHARLES N. BOYD of Pittsburgh, former President of the Music Teachers' National Association, has been assigned the task of making a history of this sixty year old organization; and he has been soliciting information from all available sources. A former member of the Association, Mr. John Prichard, now much over eighty, sent Dr. Boyd the following extract from a report made by the late Theodore Presser (who was the first Secretary of the Association, in 1876) at an annual meeting held in Chicago, July 4, 1893.

Mr. Presser wrote:

"The pleasant duty has been assigned to me of giving an account of the first meeting of the Music Teachers' National Association, which was held at Delaware, Ohio, in 1876. The Association is a product of the times; the time had come in the growth of music in America that made organization an urgent necessity. Prior to 1876 there was an organization formed in Boston, which was the outcome of the 'Peace Jubilees' of '69 and '72. It ceased to exist about the time the present organization was formed. The following quotation from a letter of the President, Dr. Tourjée, shows that attempts to continue have failed. He says: 'I might add that all the conventions we have attempted here have been failures, and upon my return to the city in the fall, the matter of another during the holidays was discussed, but all of our teachers felt it would be too risky. The executive committee of the Musical Congress has also discussed from time to time the propriety of resuming the meeting, but felt that the times would hardly warrant it. I mention this simply that you may not run too much risk yourself and incur heavy expense.'

"This is the last we have heard of the National Musical Congress. It was organized not alone for the benefit of the profession of music, but also for festival purposes. The two have little relation to one another. If there is one thing more than another that has been an element of weakness in our Association, it is the festival feature. It seems reasonable that you cannot bring together the teachers from the different States by treating them to a musi-

cal performance. They are not going to travel a thousand miles or more to hear a concert company performance. The meetings of late years have been given over too much to elaborate musical performances, which were often designed for mere local notoriety. The performance of works by native composers was a laudable effort at our meetings, but now we have manuscript societies flourishing in many large cities, which give every chance to native talent being heard. We most emphatically declare musical performances at our annual meetings are entirely foreign to the design of such an organization. When the ministers meet annually they are not treated to sermons. They have enough of that all the year round. The surgeons do not dissect bodies. Trade unions do not display their skill at their meetings. Why should the musicians? On this rock the predecessor of the present national body was wrecked. It should be a warning to us in conducting affairs of our present organization.

"The special history of the first meeting of the M. T. N. A., in 1876, is of importance, as on it depended the existence of the future organization. The idea of an association was entertained by the writer over a year before the movement was made public. A great many letters were written to feel the pulse of the profession. It required six months of constant work to create any sort of interest. The committee on arrangements was composed of C. C. Case, G. M. Cole, J. J. Jackson, James McGranahan, and the writer, as secretary. We received the cordial support of the entire musical press which, at that time, was not very powerful, but was of great assistance, particularly the 'Musical World,' which was then edited by the lamented Karl Merz. He took a deep interest in everything relating to the meeting. We depended greatly on private effort. Letters were written to every prominent teacher throughout the land. While we received many rebuffs and were ridiculed time and again, the profession in general seemed to welcome the movement. We succeeded in bringing together sixty-two members and thirteen honorary members, representing seven different states.

"Quite a number who were at that meeting are still prominent in the Association. Among them I recall W. H. Dana, N. Coe Stewart, H. S. Perkins, Dr. George F. Root, George W. Chadwick, Luther Whiting Mason, F. B. Rice, C. B. Cady, and others. The whole affair was pronounced a success. A permanent organization was effected, and a pamphlet containing the essays and proceedings of the meeting was published.

"It proved a success because it was founded on unselfish principles, for the musical profession, by the musical profession, and of the musical profession; its aim and motto being the broadening of musical culture and the cultivation of fraternal feeling. The very first essay in the printed report of 1876 is on 'Intellectuality among Musicians,' by Fred. W. Root.

"There are good and important reasons for the existence of the Music Teachers' National Association. This is clearly shown by the numerous State organizations that enjoy a flourishing existence, and lately city teachers' organizations have sprung up, all carrying out the work for which the M. T. N. A. was founded. The music teacher, above any other class, needs the stimulating influence which comes from mind in contact with mind. His vocation is isolated and does not bring him in contact with his colleagues. His life is spent in giving out knowledge to those who often give little or no inspiration to him. His resources are constantly being drained in the discharge of his daily duties. How many have been able to rise superior to their dull surroundings and not become humdrum, everyday plodders. Every teacher has felt the occasional depressing influence that attends his profession and has longed to meet his fellow teachers, where common trials could be talked over, which would awaken mutual sympathy; where questions relating to education could be discussed; where the dangers that threaten the profession would be exposed. The M. T. N. A. was founded for just this purpose and has kept very closely to this line until this day.

"What we need at present to maintain the sympathy and support of the great body of music teachers is more work. It is not

sufficient to meet every year and listen to essays and music. We would like to see more positive movements undertaken. We have, for the past year, thought over a plan for the care of aged members of the profession. There are many worthy and respectable musicians who are left destitute in old age. Many such cases come under my observation, where teachers have spent from fifteen to twenty-five years in colleges, until the teaching faculties have begun to wane, and then they have been sent adrift in the world with no hope of ever establishing themselves, with poverty staring them in the face. If there were a home for superannuated musicians, many would, when they are still in their prime, see that they are provided for in old age, and perhaps give some other one the benefit in the meantime.

"The idea is not a new one. Almost every profession and calling has one, that is, a home. This would be a noble work for our Association to undertake. I have an idea that if the movement is rightly managed there would be liberal responses from all sources. Many in the music trade might be induced to give annual support. The state associations would all assist, and the orchestral musicians, we know, would join the movement."

This was Mr. Presser's official presentation of the idea of a Home for Retired Music Teachers. He was greatly disappointed that the teachers of that day did not organize to provide a home for themselves, and later (1907) he opened such a home in Philadelphia, which resulted in the present Presser Home for Retired Music Teachers, in Germantown, Pennsylvania, which is a corporation supported through the Presser Foundation.

In 1879 the President of the Association was Mr. Rudolf de Roode, who in his report of the meeting for that year said: "In conclusion, I hope it will never be forgotten that the man who originated the idea of a National Association, and through whose influence, indirectly, every State organization owes its existence, is Theodore Presser, of Philadelphia. All music teachers owe him a lasting debt of gratitude for what he has accomplished."

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Nibelungen Ring

PART II

WOTAN'S ENJOYMENT of Walhalla, gained at such great cost, was destined to be rudely interrupted and finally terminated through the curse which Alberich had placed upon the ring. The gods were dismayed by the brutal death of the giant Fasolt, just after he had possessed himself of the ring. In consequence, Wotan descends first to earth to consult with Erda, all-wise woman. He is informed that only by securing the ring and returning it to the Rhinedaughters can the curse be removed.

He learns that the giant Fafner has assumed the shape of a huge serpentine dragon and now zealously guards the Nibelung treasure in a cave hidden in a dense forest. Wotan conceives a plan whereby a human hero, entirely free from a lust for power, may, with a sword which he will forge for him, slay the dragon, secure possession of the treasure, and restore it to the rightful guardians. Wotan assumes human guise, weds a woman to whom is born the twin Wälsungs, Siegmund and Sieglinde. The mother and twins are not aware of the divinity of the father—he is known to them merely as Wälse (The Wolf). That the Wälsungs may develop the necessary qualities of courage and heroism he has subjected them to all manner of hardships and misfortunes.

Wotan, as a further precaution to assure that Walhalla may withstand any attack from Alberich and his host of Nibelungs, has delegated to the Valkyries (who course through the air on superb chargers) the duty of bearing to Walhalla the bodies of all heroes slain in battle. There they are to be revived and in readiness to defend the castle against its enemies. The nine Valkyries are daughters of Wotan and Erda. Brünnhilde is the favorite of Wotan. She is the noblest of Wagner's creations, for she it is who takes upon herself the sins of both the gods and the Nibelungs and, by her final expiation, frees the world from the curse of lust for power and wealth.

The opening scene of "Die Walküre" shows the interior of a large hut built around a great ash tree, whose branches pierce the roof. There is visible the hilt of a sword extending from the tree trunk. A furious gale is howling outside—the cabin seems deserted. As the storm gradually subsides the outer door is opened and an unarmed warrior, exhausted and in disarray, enters. He sinks upon a pile of furs in front of the hearth and falls asleep. The mistress of the dwelling, Sieglinde, enters from another room. She is surprised to see a stranger there; but, recognizing his condition, her sympathies are immediately aroused. Here is heard the Motif of Compassion.

Ex. 1



Her nearness, as she bends above him, arouses him and he cries out for water. Sieglinde ministers to him. They are immediately attracted to each other and seem to

fall under a spell. He warns her that he brings misfortune wherever he goes and prepares to depart, so that he may bring no ill to her. She implores him to remain.

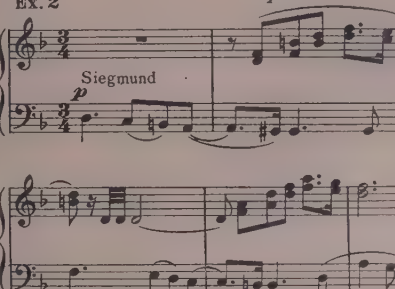
Then bide thee here!

Ill-fate thou canst not bring,

Where ill-fate has made its home!

During this intercourse the composer has aptly developed the action musically by first joining the motive of Compassion to that of Siegmund.

Ex. 2 *Compassion*



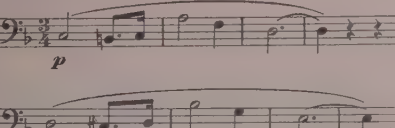
The motive of Compassion soon resolves itself into the motive of Love.

Ex. 3



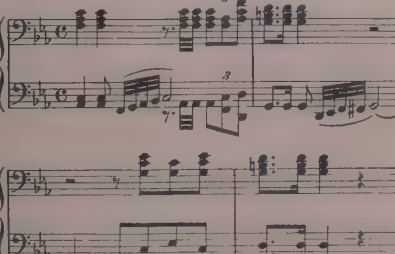
As the enchantment grows we hear for the first time the noble motive of the heroic Wälsungs, sung by the violoncellos and basses.

Ex. 4



At this point Hunding, master of the dwelling, returns from the chase and enters, fully armed with shield and spear. We then hear the Hunding motive, filled with foreboding, given out by the lower brasses.

Ex. 5



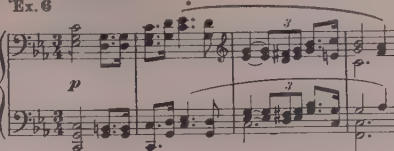
These contrasting themes immediately express the difference between the two men—Siegmund, resigned but dignified and heroic; Hunding, brutal and domineering.

Hunding questions Siegmund as to his name. In response Siegmund tells how he and his father, a mighty warrior and hunter, often roamed and hunted together, and that, when returning one day from the chase, they found their home burned, his mother slain, and his twin sister missing. Thereafter, they lived in the wild woodlands,

often beset by foes. Finally he was separated from his father whom he had seen no more. (At this point the composer introduces the Walhalla theme to indicate the divinity of the father.)

On the preceding day Siegmund had given heed to the plea of a maid who was to be forced to wed one whom she hated. In deadly battle with her ruthless kinsmen, his shield and spear were broken and, wounded and weaponless, he was forced to flee. As he concludes his narrative the orchestra intones the motive of the Heroism of the Wälsungs.

Ex. 6



Hereupon, Hunding violently declares Siegmund to be an enemy—that he may remain through the night but on the morrow he must engage with himself in deadly battle. As Sieglinde prepares Hunding's night-draught she puts in it a sleeping potion; then, as she leaves the hall she glances first at Siegmund and then significantly at the weapon imbedded in the great tree. At her glance the brasses of the orchestra sound the Sword motive. Hunding retires to his chamber and bolts the door.

The fire on the hearth gradually dies down. Soon Sieglinde reënters, and tells Siegmund how, on the day when she was compelled to wed the repellent Hunding, a stranger entered the hut and, by a mighty blow, imbedded his sword in the tree trunk and proclaimed that only he who could draw it forth might win the weapon. As they declare their love, the outer door swings open. The winter storm has passed; spring has come and soft moonlight pervades the scene. In ecstasy Siegmund sings his Love Song.

Ex. 7



Winter storms have waned in the moon of May,
With tender radiance sparkles the spring.

Sieglinde declares that she now knows who it was who left the sword, that it was intended for Siegmund to enable him to overcome Hunding. As the orchestra loudly proclaims the Sword motive, Siegmund leaps upon a table, grasps the hilt and triumphantly draws forth the weapon. He now claims Sieglinde as his bride and they rush forth into the forest.

The next scene shows a wild rocky mountain. Wotan commands Brünnhilde to shield Wälsung in the battle with Hunding. Fricka here enters and chides Wotan for his faithlessness and insists that, since Siegmund has violated the marriage vow, Hunding must be given the victory. Wotan protests but finally is compelled to promise withdrawal of protection from the Wälsungs.

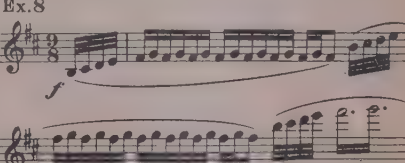
Brünnhilde is greatly saddened when told of his promise to Fricka, for she knows how much Wotan loves Siegmund. He proceeds to relate to her the story of the Rhinegold and his plan for assuring the restoration to the Rhinedaughters—that is Siegmund be slain all hope is lost. In despair he bids farewell to the glory of the gods. As he rushes away in rage and despair, the two Wälsungs enter into flight. In the distance is heard Hunding's horn summoning his kinsmen to do battle with him.

Brünnhilde, leading her horse, Grane, now appears. She announces to Siegmund that he must prepare for death. She tells of the alluring pleasures of Walhalla, where he will be taken, and how welcome he will be there. Since Sieglinde may not accompany him, he declares he will stand and meet Hunding. He is told that his sword will be shattered by command of Wotan. When he draws his sword to pierce the heart of Sieglinde so that she may not fall prey to the implacable Hunding, Brünnhilde cries out that she will give him the victory.

Siegmund rushes to meet his enemy. Brünnhilde protectively hovers over him; but, as he aims a deadly stroke at Hunding, Wotan suddenly appears and interposes his spear. Siegmund's sword is shattered and Hunding pierces his heart. With a glance of angry contempt, Wotan strikes Hunding dead. Brünnhilde hastens to Sieglinde, who has fallen, lifts her upon her steed and hastens from the scene.

The third act opens with the famous Ride of the Valkyries. First is heard the noisy neighing of the horses.

Ex. 8



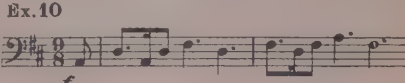
Soon there follows the figure representing the galloping of the horses.

Ex. 9



This gains in momentum until the Valkyrie motive is introduced.

Ex. 10



The Valkyries ride through storm clouds, their wild laughter mingles with the crash of thunder, as they bear slain heroes to Walhalla on the mountain height. Their barbaric cry of joy sounds above the tumult.

(Continued on Page 657)

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

THE BUGLERS By CEDRIC LEMONT

It is a fact not always recognized at a glance that all bugle calls are built on the broken triad and Mr. Lemont makes very free use of this figure throughout the first composition to be offered by THE ETUDE in this October number.

The bugle calls, in triplets, should be rolled rather than fingered and tossed off sharply at the end of the slur sign. The piece should be adequately accented throughout and played with military precision.

In the second section—beginning with measure 12—the pedal may be used, only however where indicated, as otherwise the effect of *staccato* is lost.

The third section is in the subdominant key, B-flat major, and somewhat more quiet in mood. Make the most of dynamic changes throughout, as indicated; preserve good March rhythm; and let the distinction between *staccato* and *legato* be at all times sharp and clear.

AMERICAN INDIAN RHAPSODY By PRESTON WARE OREM

This composition has rather an interesting history. The Indian themes upon which it is built were collected first hand by that authority upon Indian lore and music, Thurlow Lieurance, who is at present dean of Music at the University of Wichita, Kansas. The collection of authentic Indian themes has been for many years an engrossing pursuit of this musician. Mr. Orem has collated these themes and cleverly woven them together to form a *Rhapsody* which has been long a favorite piece with bands and orchestras. The present version, for piano, lies comfortably under the hands, and the work offers a distinct novelty in the repertoire of this instrument. The composition is very well edited and offers no difficulty in the matter of interpretation. Technically, of course, it will require practice commensurate with the degree of ability possessed by the individual performer. Syncopation is in effect throughout, and, in this connection, it is well to remember that the note of syncopation is always accented, whether or not it is so marked.

IMPROMPTU By HOWARD HANSON

Impromptu is an unusual and interesting composition by Dr. Howard Hanson, who directs the Eastman School of Music, and who has achieved an enviable reputation in the field of composition. Dr. Hanson has contributed to the musical literature a number of fine works in the larger forms for Orchestra, his grand opera, "Merry Mount," was produced by the Metropolitan Opera Company, and he has developed an individual style of writing which is decidedly characteristic.

Impromptu offers an interesting study in meter, wandering as it does among five-four, four-four, six-four and three-four rhythms. The factor of time, however, will not be unduly complicated, if the performer makes a point of giving the same value to the quarter note, in each measure.

STAR SAPPHIRES By VICTOR RENTON

Victor Renton's composition, *Star Sapphires*, presents a study in melody playing intertwined with broken chord accompaniment.

Pedal this music strictly as marked, so that the melody tones persist and sing through the broken chords. A point to remember is that there should be real contrast in tonal quality between the theme and accompaniment.

The second section presents passages in sixths for the right hand. The *tempo* here is somewhat faster, and the two-note slurs must be observed strictly.

After the pause in the second ending, the first theme reappears—D.C.—and the piece ends at *Fine*.

PELICANS' PROMENADE By WILLIAM BAINES

Children of the twentieth century have adopted the Pelican as a sort of official clown, and little likenesses of the pompous aquatic creature in his ludicrous formal dress of black and white are to be found on every toy counter and in many picture books. Therefore Mr. Pelican needs no introduction to the present day youngster. Mr. Baines has managed to suggest the clumsy motion or walk of the Pelican, in the rhythm of his *Introduction to Pelicans' Promenade*. The best effect will be obtained if the piece is played strictly as written, that is, with sustained left hand against the detached chords in the right. Use the pedal in the first section exactly as indicated. Establish a pompous air with a touch of the ludicrous.

The second section is more resolute in character, the accents more pronounced and the general volume of tone shows a decided increase.

Here, perhaps, is the very novelty for which you have been looking for a recital program.

MANUELA By EMIL LIEBLING

Nuance, delicacy of touch and a crackling *staccato* are requisites for this little *Air de Ballet*. There must be attained a feeling of great elasticity against a background of sharply defined and well preserved rhythm. The opening figure in the right hand suggests dancing feet. Make the most of the occasional *sostenuto* notes which occur in the first section.

The second section, in B-flat major, continues in happy carefree mood and, here again *staccato* and *legato* notes alternate in playful manner. Later, ornaments, in broken chord form, make their appearance (the groups in 32nd notes). Play these very lightly with shallow touch and in a manner that will not detract from the importance of the melody line.

Mr. Liebling's entire composition lies comfortably under the hands and is most pianistic in every respect.

VALSE COQUETTE By STANFORD KING

This waltz, in coquettish mood, is a composition in which style in performance plays a leading part. One's first thought should be to preserve the melody line—in the soprano voice—by giving to the melody tones enough resonance so that all the time they sing through the intervening accompaniment chords.

The opening section is in the key of B-flat major, the second is in D minor, the relative minor of the principal key. The trio section, in E-flat major—subdominant to the principal key—opens with a melody doubled between the soprano and tenor. The mood of the *trio* section is somewhat more

sedate. Phrase as marked, being careful to preserve a good *legato*. Pay special attention to the moving voices of the inner parts, when they appear as counterpoint to the theme.

ENTRANCE TO THE FOREST By ROBERT SCHUMANN

In this composition, as in all Schumann music, phrasing and voicing are of utmost importance. In the two-measure *Introduction*, for example, phrase the right hand precisely as indicated, that is, first a detached chord (played on an up-arm stroke) followed by a two-note slur. All this takes place within the compass of the left hand slur between a dotted quarter note followed by an eighth.

The melody begins with measure three and lies in the soprano voice. Beginning with measure nine, there is an interesting rhythmical figure, a broken chord passage divided between the hands, which must be played with absolute clarity, giving proper value to the thematic material as shown in the upper voices of each hand.

It has been often said that bar lines are the most misleading characters in music, since they cause a break to occur to the eye when none is intended for the ear. Certainly Schumann must have felt this way about it, as he shows in this, as in many of his works, an utter disregard for the bar line, and lets his phrases flow along rhythmically as though the bar line did not exist.

Do not fail to add this lovely bit of Schumann to the list for piano repertoire.

ADAGIO By FRANZ JOSEF HAYDN

To a pianist playing the music of Haydn there is an exhilaration in gliding up and down the keyboard, aside from the beauty of the music which results. One receives the same sort of physical thrill as results from skating or dancing. Haydn's passages are always entirely pianistic; and after a practice period devoted to this master's music one emerges with the sensation of having taken a bath, as it were, in pianism.

In this *Adagio* from the "Sonata in E-flat major" for piano, digital skill is required to perform the many ornamental passages in a manner which will not detract from the dignity and solemnity of the slow, stately movement. It covers a wide range of dynamics and assumes a degree of musicianship on the part of the performer.

The edition presented has been most painstakingly edited and foot-notes are appended to clarify doubtful points. Therefore follow the score faithfully and confidently, and an authentic interpretation will follow.

MARCH OF THE FAIRY GUARDSMEN By ADA MAY PIAGET

We have here a jolly march which employs forearm attack in the chord passages and wrist *staccato* on the broken chords, which, by the bye, depict fairy trumpets sounding the alarm.

The little five-finger groups in 16th, in measures 8, 16, 20, and 24, should be rolled and tossed off sharply. Apply heavy accents, and note that all accent marks are the wedge-shaped variety which indicate special emphasis.

Play the last four measures very softly, to suggest an echo effect. Preserve a good six-eight "swing" throughout.

THE ORIOLE'S LULLABY By EDWARD ELLSWORTH HIPSHER

Here is a simple and interesting little composition from the pen of a man who has spent a lifetime of energy to further the cause of music in America. Were it not for the watch of sentinels like Mr. Hipsher, music would not enjoy the progress it is making in this country. He is one of the staunch little company of men whose thorough understanding of music and musical conditions has been of inestimable value to the music teacher and student.

After a short *Introduction* the *Lullaby* proper begins in the left hand—a very sustained melody against accompanying chords which achieve a rocking swing by falling as they do on the 3rd and 6th counts of the measure. Play these chords with an up-arm motion, in order to preserve the rhythmical effect which is the composer's intent. Play the left hand with the best singing tone at command.

The second section, in G major, employs *legato* thirds in the right hand and is taken at slightly faster tempo. Establish and preserve throughout the drowsy atmosphere of a lullaby.

SOARING By WALTER ROLFE

Rhythmical swing appears to be the dominant note in the offerings of THE ETUDE this month. Nearly every title suggests something definite and characteristic in the matter of rhythm and, since rhythm is undoubtedly the "soul" of music, we should be more than content with the editor's selection of material for our fall issue.

Soaring, from the facile and familiar pen of Walter Rolfe, is another example of rhythmical treatment and in performance should suggest a flight through the air.

In playing the passages in 16ths, use enough rolling motion to attain a "swing-ing" effect and just enough finger action to insure clarity. Add color by following the marks of dynamics closely, thus avoiding a possible "exercise" effect in passage playing.

A HAMMOCK SONG By ELLA KETTERER

This is a little tune for First Graders with nothing faster than a quarter note to play. The piece remains in the five-finger position throughout. The right hand plays the melody—which should be as sustained as possible—and the left hand has a simple broken chord accompaniment.

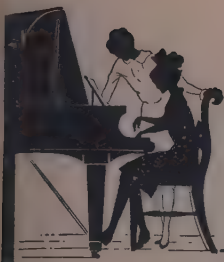
HILLS AND VALLEYS By CLARA ELLFELDT KANTZLER

The composer of this little number presents an interesting play of triplet figures, in which the hands divide, cross and interlock at times. Of course it must be played smoothly and evenly, and with the idea predominant that it is to sound as though performed with one hand.

An excellent etude.

* * *

"Education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose, it must equally envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul."—Otto Kahn.



THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Helping "Little Sister"

I have a little sister eight years old. She has been taking music lessons about a year and a half. Her first teacher started her with Williams' "Very First Grade Piano Book," followed by the "First Grade Book"; along with this she had the "Sight Reading Book" and a number of selections from THE ETUDE. She got along fine, showed unusual interest and always had her assignment memorized before the next lesson. Her teacher moved last fall; and instead of starting the child in the school piano classes (none of the children with two years of study could play the first pieces in THE ETUDE), I started her with an old piano teacher who seemed good, with plenty of time to devote to the child. After four months, the child has lost all interest in her music.

I do not want her to give up now, but really do not think she will do anything but waste time and money by joining the school class. Now I do not play myself, but can read music and with a little work would be able to play. What I wondered is this: would she get as much (and perhaps more) by our working the music out together, with the occasional help of a musical friend? At least she would feel she is helping big sister to play as well as she can; and then, too, there would be the feeling of doing things together. Perhaps you can suggest a course of study for us to use.—E. A. H., Ohio.

If only there were more big sisters like you in the world! That is a capital plan you have—to study along with your younger sister. Not only will you enjoy the lessons and learn so much yourself, but the spark of your own enthusiasm will, I am sure, relight the fire of your sister's inspiration, keeping it brightly burning for a long time to come. (You see, your idea has set even me off on flowery flights of fancy!)

Be sure that you get the best possible teacher you can find, for you cannot tackle this job alone. Make a proposition that he teach you both for a single fee, just to help in the working out of such an interesting experiment. If you make him realize that your supervision of your sister's work will make his job easier, you will probably get a substantial reduction in the lesson fees.

Better leave the choice of materials to the teacher, for he knows best. Off-hand I would suggest: John Thompson's "First Studies in Style," or John Williams' "Second Year at the Piano," or, if you want something more difficult, John Thompson's "Keyboard Attacks."

Lack of Finger Strength

I have a talented pupil thirteen years of age, a boy who is now beginning his sixth year of piano study. He is very intelligent, has a splendid ear for music, reads remarkably well and has a good sense of rhythm, but is quite lacking in technique, and inclined to rush his playing.

He can play all the major and minor scales, chords and arpeggios. He has done all the exercises of the "Silvo Scionti Technique," which gives drills in five touches. He is a conscientious student, loves his music, and, I am quite certain, does not neglect technique practice.

I have studied this situation from every angle and have concluded that his deficiency must be due to a lack of strength in his fingers. He is rather small for his age, but healthy and well built. He has a good hand with a large stretch and plays octaves splendidly.

Your Teachers' Round Table in THE ETUDE has been of interest and inspiration to me. I should, therefore, appreciate very much your opinion and advice.—Sister M. F., Ohio.

The problem of the boy with large hand span and good octaves, but with little

finger control, is often met with in lads of his age. The delicate, highly sensitized muscular coordinations suffer, frequently even going "hay wire" for several years, at this time. It is only one of the manifestations of the awkward age.

I certainly would not call this lack of strength, but just the opposite! I am sure that you have been very careful in training the boy; and I am glad to know that you have used the books by Scionti, whose technic I admire very much. But from what you say I feel that you have probably over-emphasized pianistic facility, and have not devoted enough attention to helping the boy control his fingers. There is a great difference as you know, between facility—playing rapidly and glibly—and technic, which implies producing the required effect whenever you want it. The former consists in "getting over the notes," while the latter is synonymous with instantaneous control.

The best way to go about securing this control is by practicing short, simple finger or scale groups alternately, very slowly and very fast, with a few seconds of pause between each to give time to think through the exercise. If such mind control exercises are worked out properly, there should be much more silence than sound to one's repetition.

When I say *very* slow and *very* fast, I mean just that! No halfway tempi should be tolerated. The slow practice is for impressing on mind and muscles the correct movements (timing, aiming, and so on), and the fast is to coordinate all these into one single, swift impulse. No one has ever learned speed or control by beginning an exercise or scale slowly, gradually going a little faster with each repetition until the desired tempo is reached. That is a stupid procedure, deadening mind, muscles and spirit.

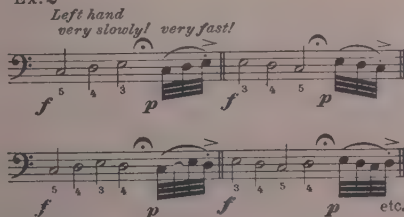
Try this exercise:

Ex. 1



If you can play this lightly and easily, very fast and very clearly the first time you try it, then you have already made a good beginning in finger technic. In testing yourself you must not start slowly or only moderately fast, but from the first note to the last it must be played *presto*; no jerks, no unevenness, no irregularity or stumbling. Can you do it? If not, do not repeat it, but after resting a few seconds try it again. This time play it very slowly with loose, flipping fingers and relaxed arm; then after another pause, play it once again very fast. Do not dare to repeat it fast, if you cannot play it perfectly the first time! Instead, you must break it up into still smaller note groups like these

Ex. 2



until you can control each figure by itself, and in combination with the others, at any time. You ought to be able to get up out

of a sound sleep, in the middle of the night, and play any of them perfectly at the first "try"!

Such short, independence exercises not only will interest your boy (and the rest of your students, too) but also will, I am sure, greatly improve his technic.

Rewards

May I take a few minutes of your time to tell you how much I enjoy and appreciate your pages in THE ETUDE, especially one article in the March number? I rejoice to see you uphold prizes—bribes—or "what have you." I have always heard this rather denounced; but, regardless, I started it about a year ago when teaching my two daughters (now eleven and thirteen) in both violin and piano. I gave them a small sum at the end of the month for seventy-five percent of marks gained during their lessons, which I give them once a week; that is, a piano and violin lesson each, per week. This made them practice rather more carefully. Three years ago, when interest flagged, I asked permission for them to play the violin at a club meeting; and since then it is not I who have asked them to play out, but others who have requested their appearance at numerous church, club and convention affairs. The fact of getting out of school about half an hour early, going to clubs for grown-ups, arriving mostly after the dull business part is over and always "getting in on the eats," as they so graphically describe it, seems to give them quite a stimulus to practice. (I also have some of my outside pupils play, which helps their progress.)

But when interest in practice again flagged (though they were always ready to work up pieces to play out) and the daily grind became rather dull, I promised them this year one cent for each of the following they could play: note—finger—expression—and bowing—perfect; scale, arpeggio; finger exercise, bowing exercise (Sevcik on violin and Kisecher for fingers on the piano); old piece (by heart) and Bach. I was certainly surprised at the first lesson; minor scales in thirds, sixths and tenths, similar and contrary, all well done. I felt almost ashamed to give a penny for so much work on one scale, but the girls seemed to think that as that was the price agreed upon, all was fair and square. The younger brought a Bach piece well done, by heart ("First Study of Bach" by M. Leefson). She has been learning the piano for thirteen months; violin, though, for nearly four years. This penny bait seemed to do wonders and though I am quite strict and allow for no slips, they earn quite a sum and it seems to have accomplished at least one important thing—they at last practice in the way I call brain practice and not just a mechanical rushing through of work. They have raised their monthly average to such a degree that I have jokingly threatened to raise the requirement to eighty-five percent.

They enjoy music. The elder has sung a few solos in church, and the younger is only five chairs behind her sister in Violin A of the advanced orchestra; playing mostly with children of thirteen and fourteen years of age. She is eleven. Remembering how I hated to practice either piano or violin as a child, I felt they needed some kind of a stimulant just for the practice, and I am glad to know of someone of note who believes in monetary praise. (Mrs.) L. R. C., Michigan.

There was not nearly so much sad shaking of heads over that money reward answer as I expected. As a result, I am hoping that, with better times at hand, parents will give their offspring more and more such financial benefits.

For you, that well-worn old adage will have to be slightly changed to "penny wise, but pound wise, too!" You not only are stimulating your daughters' interest to-day, but you also are planning an active, vital, musical future for them. I quote your letter

in detail to show that it is possible for parent-teachers to give instrumental lessons to their children, and at the same time to open out a wide musical vista before them. You are not confining your girls narrowly to one instrument. They are studying piano, violin, and singing too; and besides, by sharing these talents at home, at the churches, schools, clubs and conventions, they are living a full, happy life. You are giving them ample chance to express themselves; and, as a result, they will mature into exceptionally fine, well-adjusted women, artistic leaders in their communities. All honor to you and other intelligent parent-teachers like you!

Silent Musical Enjoyment

I have been reading about training oneself to enjoy a printed page of music as much away from the piano as one would if it were played. In fact I have read that one should study a piece away from the piano first and afterward at the keyboard.

Mr. Iturbi's article on "Honesty in Piano Study" so stressed the study of solfège that I thought that might be what I have been looking for. I, therefore, purchased a copy of solfège (the only one the store seemed to have). This book, however, is useless for me as it contains no instructions or directions for its study. I shall appreciate any guidance you can give me in the way to approach this subject.—W. B., New York.

If we in America attach too little importance to the study of solfège (sight singing), the Europeans, especially those trained in the French tradition, make too much of a fetish of it. Nothing in music is so important that it can be said to outweigh all the other branches; so, for me at least, counterpoint, ear training, keyboard harmony, and so on, are no more indispensable than solfège. And unless this is begun very early in life, at five or six, and studied constantly for a period of many years, I doubt very much if it will help anyone to "hear" the printed page.

I feel, too, that those music schools and conservatories which make solfège compulsory for their serious adult students are unwise, unless the students have already had a good foundation in it during childhood.

You would, of course, benefit by some work in solfège; but I am sure that you cannot study it properly without the help of an experienced teacher.

As to learning a piece away from the piano first, that is a foolish waste of time and effort. A pianist's memory is a combination of related and coordinated mental and physical impressions, which are more surely learned at the instrument than away from it. The time to study a piece away from the piano is after it has been thoroughly memorized. Then you must go over it mentally, time and again, hearing the pitch and length of every note in your mind's ear, and feeling every note played with the proper finger on an imaginary keyboard. So far as I know, this is the best way to memorize piano music.

* * *

"Thirty-five years ago one had to apologize for being a musician, and was regarded as not quite right in the head, but now, in the Common Rooms of Oxford and Cambridge, I do not have to make the slightest apology for being what I am."

—Professor Percy Buck.

A Great Poet as a Music Critic

Heinrich Heine's Relation to the Great Masters of Music

By Tod Buchanan Galloway

IN THAT MOST INTERESTING book, "That Man Heine" by Rabbi Browne, there is nothing finer or more dramatic than his closing words in which he graphically depicts the agonizing death scene of the unfortunate writer. He says, "Frightful convulsions set in and his thin white face was distorted with the agony of the last moment. Then the rigidity passed and his face became calm once more. The fires died down in his eyes; the bloodless lips no longer curled. The smile of Mephisto was gone and only the sweet benignity of the Nazarene suffused the face of the poet. For at last Heinrich Heine was at rest. 'Olav La-Shalon,' his brethren in Israel could now say of him; 'Peace is upon him!' For his exile was ended, he was at home at last—he belonged."

It is not generally known that the name of this widely gifted, most unhappy man was not Heinrich but Harry, as he was named for an English merchant, a Mr. Harry with whom his parents did business. It was not until he apostatized from Judaism and accepted the Christian religion that he emerged as Heinrich Heine, by which name he became known, and by which name he will be famous through the ages.

A poor, miserable, unhappy genius, who "completed the circle of faith through Judaism, Catholicism, Paganism, Protestantism, Atheism and Saint Simonism, he returned at last to his starting point, that battered, despised but (for the Jew) apparently inevitable religion called Judaism."

Heine once wrote to his brother Max, "All the troubles of my life have not come through any fault of mine but as a necessity of my social position and my mental gifts." Abuse and neglect from which he suffered all his life, poisoned him spiritually and broke him physically. At times his nerves were so raw from incessant vexation and his body so poisoned with disease that he really did not know what he was doing.

The Jew Despised

IT IS ALMOST IMPOSSIBLE for those of us who live in the present age to appreciate the unhappy—almost barbaric—indignities under which the Jew lived in Germany during the lifetime of Heine, no matter what may have been his genius and abilities. To appreciate the conditions against which such a man labored and contended makes it more possible to know and understand the bitterness and rancor which affected his whole life.

As one has said, he was one of those hapless creatures to be fated—inexorably fated—never to enjoy rest and quiet; one for whom no place had been reserved at "the festal board of life." Partially the fault of his own temperament, but largely the fault of the world. As an example of the intolerance and blindness of the German Confederacy at this time, in 1835 it passed what Browne characterizes as one of the most preposterous legislative enactments in all modern history. It was a blanket proscription of all books which ever had been written by any member of what was known as the young Germany group, and also of all books any member might write in the future. Of this group the most brilliant member by far was Heine.

Heine was essentially a modern poet. He revolted against all imitations of classical

poetry; so he became the founder of a new school of poetry, not only for Germany but also for the whole world. He was not only a lyrical poet but also a poet of the sea, a writer of ballads and romance and the poet of liberty. Had he not been preëminent as a lyric poet, his ballads and romances alone, like *Die beiden Grenadiere* and *Die Wallfahrt nach Kevlaar*, would have made his name famous. No other German poet, with the exception of Goethe, ever made his verse so completely the verbal embodiment of music.

George Brandes characterized him as "the thistle in the garden of literature." Not only because he pricked most people who came near him but also because he too was the product of neglect. This was the man whom Brandes said was "the greatest lyric poet who ever had lived in Germany—the greatest who had ever lived."

George Eliot said of him, "His greatest power as a poet lies in his simple pathos, in ever varied but natural expression he has given to the tender emotions."

Die Lotusblume, Ich Grolle Nicht, Ein Fichtenbaum Steht Einsam, Vergiftet sind meine Lieder, were set to everlasting song by the leading composers in the world, Schumann, Schubert, Mendelssohn and Wagner; and the whole world has sung them.

The Poet Musical

THE INTERESTING STORY of Heine's life—sad as it is—is not, however, the purpose of this article for THE ETUDE but rather as to how he came in touch with music and his abilities as a musical critic.

When finally, in 1831, Heine had been hounded out of Germany for his political and literary efforts, he took refuge in Paris where he was much happier than in his native land. Here he found the French much more liberal in their treatment of the Jewish people; and his position, socially and artistically, was much happier. As he wrote, "Ah! the sweet scent of Parisian politeness. How it refreshes my soul, after all the tobacco smoke, sauerkraut smell and rudeness it swallowed in Germany."

All the pangs of leave taking from the Fatherland—and they had not been slight—were forgotten in the ecstasy of his first sight of the holy soil of the boulevards. Here his parched soul found a freedom, a gaiety and a politeness such as he had never known before. Here he became acquainted with such literary lights as Gautier, Dumas, George Sand, de Musset and Beranger. He also came to know

Rossini, Berlioz, Liszt and Chopin.

He had made an arrangement with his friend, Baron Colta, to furnish the *Allgemeine Zeitung* with regular letters from Paris. These at first were almost wholly art articles. Heine had no real knowledge of art, but such was his versatility—he was a born journalist—that he could make any subject entertaining and amusing. These articles were afterwards gathered and published as "The Salon," and it is in them that we find most of his criticisms on music and musicians. Stephen Heller, the composer, wrote, "Heine understood nothing about music, theoretically or practically; and yet, because of his imaginative and penetrating mind, he divined more in music than many so-called musical people. . . . I do not believe that it ever occurred to ask me to play for him. It did not interest him greatly, although he wrote some clever and cultured as well as very humorous things about it."

Among the first of his writings on musical subjects was a whimsical account of the popularity of the "Der Freischütz" of von Weber, on its production in Berlin, and of the persecution he suffered from hearing from morning to night the *Jungfrau Kranz* sung in all directions. He writes:

"In however good a temper I get up in the morning, the cheerfulness is immediately driven out of me, for even at this hour the schoolboys pass my window whistling the *Jungfrau Kranz*. An hour does not pass before I hear that the daughter of my hostess is up with her *Jungfrau Kranz*. I hear my barber then singing to himself upstairs to the tune of the *Jungfrau Kranz*. The washerwoman's little girl then comes humming *Lavendel, Myrt, and Thymian*. So it goes on. My head swims. I cannot endure it. I rush out of the house and throw myself with disgust into a hackney coach, happy that I can hear no singing while the wheels are rattling. I get out at Miss ———'s, and ask if she is at home. The servant runs to see. Yes. The door opens; the sweet creature sits at a pianoforte, and receives me with the words—

'Wo bleibst der schmucke Freirsman, Ich kann ihn kaum erwarten.'

"'You sing like an angel!' I cry, in a spasmodic way. 'I will begin again from the beginning,' lisps the good creature; and she twists me again her *Jungfrau Kranz*, and twists, and twists,

until I twist myself like a worm with unspeakable pangs, and cry out in anguish of soul, 'Help, help!' After which the accursed song never quits me all day. My most pleasant moments are embittered—even as I sit at midday at dinner, the singer Heinsius trolls it out at dessert. The whole afternoon I am strangled with *Veilchen blauer Seide*. There the *Jungfrau Kranz* is played off on the organ by a cripple. Here it is fiddled off by a blind man. In the evening the whole horror is let loose. Then is there a piping, a howling, a falsettoing, a gurgling, and always the same tune. The song of Kaspar or the Huntsman's Chorus may be howled in from time to time, by an illuminated student or ensign, for a change; but the *Jungfrau Kranz* is permanent: when one has ended it, another begins it. Out of every house it springs upon me; everybody sings it with his own variation; yea, I almost fancy the dogs in the street howl it. . . . However, do not imagine that the melody is really bad; on the contrary, it has reached its popularity through excellence. Mais *toujours perdrix!* You understand me: the whole of 'Der Freischütz' is excellent and surely deserves the consideration given to it by all Germany."

It was when painting and sculpturing for a time declined, in 1841, that Heine wrote, "Only the younger sister, Music, lifts herself up with original individual power. Will she keep her place or will she again fall down? These are questions which only a later generation can answer."

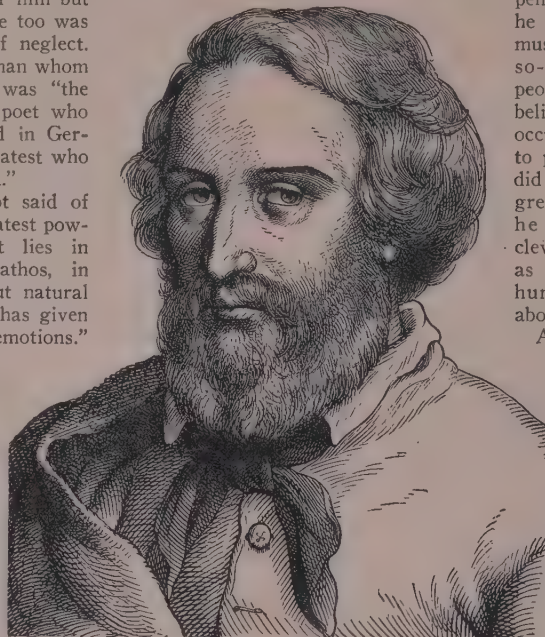
He goes on to explain that the music season terrifies more than it delights him; that people are simply being drowned in music, and that in Paris there is not a single house wherein one can take refuge as in an ark against the deluge of sound. "The noble tone-science," he says, "is overflowing our whole existence. This is for me a very critical sign and brings upon me sometimes a fit of ill humor which degenerates into the most morose injustice against our great *maestri* and *dilettanti*." That he was at least an honest critic and not above self-criticism seems apparent from this; and undoubtedly some allowance should be made for the delicacy of the nerves of a man who, when he was staying with a friend, was obliged to ask to have the clock stopped in the next room to the one in which he passed the night, in order that he might get to sleep.

Of the pianoforte, of which he speaks as "the instrument of martyrdom, whereby the present elegant world is racked and tortured for all its affectations," he seems sometimes to have had a special horror. However, that Heine was able to do honor to really great artists on the piano is seen by his critiques of Liszt, Thalberg, and Chopin, with each of whom he was intimately acquainted.

Of Liszt he writes:

"He is indisputably the artist in Paris who awakes the most unlimited enthusiasm, as well as the most zealous opponents. It is a characteristic sign that no one speaks of him with indifference. Without power no one can excite in this world either favorable or hostile

(Continued on Page 651)



HEINRICH HEINE

Grade 3.

THE BUGLERS

Tempo di marcia M.M. ♩ = 138

CEDRIC W. LEMONT, Op. 65

f well accented

mf

mf

f

mf

f

p

cresc.

f

p

D.S. al Fine

FINAL MOVEMENTS
FROM
AMERICAN INDIAN RHAPSODY

Dr. Orem, distinguished American editor and theorist, secured from Thurlow Lieurance a number of authentic Indian melodies and wrote the now famous *Indian Rhapsody* from which this selection is taken. It has been played widely by orchestras, and John Philip Sousa used it for two seasons while on tour with his famous band.

PRESTON WARE OREM

Grade 5. Feroce M. M. ♩ = 120

The musical score is written for piano and consists of 45 measures. It is in 2/4 time and the key signature has one sharp (F#). The score is divided into systems of two staves each. The first system (measures 1-5) begins with a piano (*ppp*) dynamic and a crescendo marking (*cresc. poco a poco*). The second system (measures 6-10) continues with a piano (*pp*) dynamic. The third system (measures 11-15) includes a piano (*p*) dynamic and a sempre crescendo marking (*sempre cresc.*). The fourth system (measures 16-20) features a mezzo-forte (*mf*) dynamic. The fifth system (measures 21-25) includes a mezzo-forte (*mf*) dynamic. The sixth system (measures 26-30) includes a mezzo-forte (*mf*) dynamic. The seventh system (measures 31-35) includes a mezzo-forte (*mf*) dynamic. The eighth system (measures 36-40) includes a mezzo-forte (*mf*) dynamic. The ninth system (measures 41-45) includes a fortissimo (*ff*) dynamic and a sempre marking (*sempre*). The score includes various musical notations such as slurs, ties, and fingerings. The piece is marked 'Feroce' and 'M. M. ♩ = 120'.

Presto M.M. ♩ = 144

This page contains six systems of musical notation for a piano piece. The notation is written for two hands (treble and bass clefs) on a grand staff. The key signature is one sharp (F#). The tempo is marked 'Presto' with a metronome marking of 144 M.M. (♩ = 144). The piece features a variety of musical textures, including rapid sixteenth-note passages, chords, and arpeggios. Dynamic markings include *ff* (fortissimo), *strepitoso* (strepitously), *martellato* (hammered), *f* (forte), *p* (piano), and *fff* (fortississimo). Measure numbers 50, 55, 60, 65, and 70 are indicated. The notation includes many accents (>) and slurs. The piece concludes with a final chord marked *fff* and a fermata.

IMPROMPTU

This work by the noted American composer, Howard Hanson, for many years director of the Eastman School of Music, is regarded as one of his most forceful works for piano. Grade 5.

Allegro con spirito M. M. ♩ = 132

HOWARD HANSON, Op. 19, No. 1

f il ritmo molto marcato

f

Molto meno mosso

p

dolce ma con molto

espressione

con più calore

mf

f

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of several systems of staves, each containing a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

Key markings and instructions include:

- mf** (mezzo-forte) at the beginning of the first system.
- dim.** (diminuendo) in the first system.
- a tempo** in the second system.
- ritard.** (ritardando) in the second system.
- dolce** in the second system.
- pp** (pianissimo) in the second system.
- Tempo I** at the start of the third system.
- f come primo** (forte come primo) in the third system.
- p il ritmo marcato** (piano il ritmo marcato) in the third system.
- poco a poco cresc.** (poco a poco crescendo) in the fourth system.
- Molto meno mosso** in the fifth system.
- allargando** (allargando) in the fifth system.
- ff con molto calore** (fortissimo con molto calore) in the fifth system.
- mf** (mezzo-forte) in the sixth system.
- dim.** (diminuendo) in the seventh system.
- p** (piano) in the seventh system.
- rit.** (ritardando) in the seventh system.
- hold Ped.** (hold Pedal) at the bottom right.

The notation also includes various time signatures (e.g., 5/4, 3/4, 2/4) and measures numbered 30, 35, 40, 45, 50, and 55.

Grade 3½.

STAR SAPPHIRES

Moderato molto cantando

M.M. ♩ = 88

VICTOR RENTON

Musical score for "Star Sapphires" by Victor Renton. The score is in 4/4 time, key of D major, and is marked "Moderato molto cantando" with a metronome marking of 88. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *p*. The piece concludes with a "Fine" marking and a repeat sign.

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Grade 3.

PELICANS' PROMENADE

Moderato M.M. ♩ = 76

WILLIAM BAINES

Musical score for "Pelicans' Promenade" by William Baines. The score is in 6/8 time, key of B-flat major, and is marked "Moderato" with a metronome marking of 76. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *mf*, and *f*. The piece concludes with a "Fine" marking and a repeat sign.

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First system of the musical score. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features various chords, arpeggios, and melodic lines. Measure numbers 25, 30, and 35 are indicated. The system concludes with a double bar line and the instruction 'D.S. al Fine'.

MANUELA

AIR de BALLET

EMIL LIEBLING, Op. 29

Grade 4.

Second system of the musical score, starting with the tempo marking 'Allegretto moderato M.M.' and the dynamic 'piano e leggiero'. The music continues with various technical exercises and melodic passages. Measure numbers 4, 10, 15, 20, 25, and 30 are indicated. The system includes instructions such as 'simile', 'staccato', 'ten.', 'marcato', 'delicato', 'sempre staccato', 'p', 'sf', 'cresc.', and 'espr.'. The system concludes with a double bar line and the instruction 'a tempo'.

1st time Last time only 8^{va} Fine

Grazioso *mp*

35

40 *pp* *ten.* *mf* *p* 45

50 *cresc.* *sf* *f*

55 *decresc.* *f*

60 *rit.* *a tempo* *mf* *marcato* *ten.* *mf* 65

70 *sf* *mf* *p*

cresc. *ten.* *f* *p* *ten.* *D.C.*

VALSE COQUETTE

Grade 5. Tempo di Valse M. M. $\text{♩} = 63$

STANFORD KING

The musical score for "Valse Coquette" is written for piano. It begins with a treble and bass staff in 3/4 time, key of B-flat major. The tempo is marked "Tempo di Valse M. M. $\text{♩} = 63$ ". The score is divided into measures, with measure numbers 3, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *grazioso*, *simile*, *poco rit.*, *mf*, *p poco a poco cresc.*, *f*, *rit.*, *D.C.**, *TRIO*, *mp*, *pp*, *a tempo*, *mf poco a poco rit. e dim.*, and *D.C.*. The score concludes with a double bar line and the marking *D.C.*.

* From here go to the beginning and play to *Fine*, then go to *Trio*.

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635

ENTRANCE TO THE FOREST

EINTRITT

ROBERT SCHUMANN, Op. 82, No. 1

Allegro ma non troppo M. M. ♩ = 132

The musical score is written for piano and consists of 40 measures. It begins with a piano introduction marked *pp*. The tempo is *Allegro ma non troppo* with a metronome marking of ♩ = 132. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *cresc.*. It also features fingerings, slurs, and articulation marks. The piece concludes with a *pp* marking and a final chord.

ADAGIO

FROM SONATA IN E FLAT

FRANZ JOSEF HAYDN

The sonatas of Haydn are among the most "playable" of all piano music. Once get the fingers set in the patterns designated by the rhythm and melody, and the composition becomes a delightful digital experience as well as an aesthetic joy. The sonata in E flat with this Adagio in E Major is one of the finest expressions of Haydn's reflection of the courtly music of his day.

Grade 7.

M. M. ♩ = 80

The musical score is for an Adagio from a Sonata in E-flat major by Franz Joseph Haydn, Grade 7. It is in E major (one sharp) and 3/4 time, with a tempo of 80 beats per minute. The score is written for piano and consists of 25 measures. The notation includes treble and bass staves with various musical symbols such as dynamics (p, f, ff, mf, cresc., dim.), articulation (accents), and fingerings. There are three specific sections labeled a), b), and c). Section a) is measures 1-10, section b) is measures 11-20, and section c) is measures 21-25. The score includes many slurs, ties, and complex rhythmic patterns.

a) In all arpeggios in which the wavy line continues unbroken through both staves, the tones are to be struck in succession from the lowest to the highest, particular stress being given to the highest tone.

b) Here the hands commence together.

c) Like b).

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as dynamics (f, dim., cresc., p, mf, ff, pp, ten.), articulations (accents, slurs), and fingerings (numbers 1-5). The score is divided into two main sections, 'a)' and 'b)', which are indicated by letters and brackets. The first system (measures 1-10) begins with a forte (f) dynamic and a decrescendo (dim.) leading to a crescendo (cresc.) and another forte (f) dynamic. The second system (measures 11-20) starts with a piano (p) dynamic and a crescendo (cresc.). The third system (measures 21-30) begins with a forte (f) dynamic and a decrescendo (dim.) leading to a piano (p) dynamic and a crescendo (cresc.). The fourth system (measures 31-40) starts with a forte (f) dynamic and a decrescendo (dim.) leading to a piano (p) dynamic and a crescendo (cresc.). The fifth system (measures 41-50) begins with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic and a decrescendo (dim.). The sixth system (measures 51-60) starts with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic and a decrescendo (dim.).

- a) The grace-note g must be struck together with a#, f# entering immediately afterward.
 b) The first of the grace-notes must be struck simultaneously with the accompaniment-note e.

THE COOL WHITE STARS

Words and Music
by MARY O'KELLEY

Moderato

rit. p a tempo

The cool white stars are all I have To
when the night comes drift-ing in Be-

heal the hurt of day, I can - not reach them with my arms They are so far a - way. But
tween the twi-light bars, My lone - ly heart is glad a - gain To see the cool white stars. And

of - ten-times I dream them near, And then from all the rest I pluck one cool white star to
as I watch them shin - ing there, Like flow - ers in the blue, I think these stars that shine a -

hold So close a-against my breast.

For

bove Some-where look down on you!

LET GOD ARISE

Psalm LXVIII: 1, 2 and 3

ALFRED WOOLER

Maestoso M.M. ♩ = 72

VOICE *mf declamando*

Let God a - rise, let

PIANO or ORGAN *mf* *cresc.* *f poco rit.* *mf* *a tempo*

God a - rise; Let His en - e-mies be scat-ter-ed, let His en - e-mies be scat-ter-ed: Let them

poco rit. *a tempo*

cresc. agitato al-so that hate Him flee be-fore Him, flee be-fore Him, flee be - fore

agitato *cresc.* *f*

poco rit. Him. As smoke is driv'n a - way, as smoke is driv'n a -

Andante M.M. ♩ = 66 *mf* *mp*

way; So drive them a - way, — so drive them a - way; — As wax melt-eth be -

poco rit. *a tempo*

fore the fire, so let the wick-ed per - ish at the pres - ence of God.

poco rit. *a tempo*

Moderato M.M. ♩=108
mf con spirito

But let the right - eous be glad, — but let the right - eous be

mf *mf con spirito*

glad; — Let them re - joice be - fore — God, — let them re - joice be - fore — God: — But let the right - eous be

poco rit. *a tempo*

poco rit. *a tempo*

glad, — but let the right - eous be glad; — Let them re - joice be - fore — God, — let them ex - ceed - ingly re -

poco rit. *poco rit.*

Tempo I *f cresc.* *rall.* *ff molto rall.*

joyce. Let God a - - rise, let God — a - rise.

Tempo I *f cresc.* *rall.* *ff molto rall.*

MELODY AT SUNSET

Registration { Sw. Oboe & St. Diapason
Gt. Flute 8' coupled to Sw.
Ch. Melodia & Dulciana
Ped. Soft 16' & 8' coupled to Ch.

ROGER C. WILSON

Moderato

Manuals

Pedal

Sw.

Ch.

1

2

Last time to Coda

molto rit.

Ch.

Gt. *a tempo*

add Flute 4'

rit.

Ch.

molto rit.

Ch.

rit.

D.S.

CODA

rit.

FROLICS

SECONDO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M. ♩ = 80

ff p cresc.

p f p

f mf

mf f Fine p marcato

cresc. f mf ff p

cresc. cresc.

p f D.S.

FROLICS

PRIMO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M. ♩ = 80

The musical score for "FROLICS" is written for a single melodic line (Primo) in 2/4 time, key of D major. The tempo is marked "Moderato" and "Tempo di Polka M.M. ♩ = 80". The score consists of 32 measures. The first system (measures 1-8) begins with a forte (ff) dynamic and includes fingerings (4, 2, 1, 5, 4, 3, 2, 1). The second system (measures 9-16) features a crescendo (cresc.) leading to a piano (p) dynamic, followed by a forte (f) section. The third system (measures 17-24) is marked "leggiero" and includes a piano (p) dynamic and a mezzo-forte (mf) section. The fourth system (measures 25-32) concludes with a forte (f) dynamic and a "Fine" marking. The score includes various musical notations such as slurs, accents, and dynamic markings (ff, p, cresc., f, mf, leggiero, p poco). A "D.S." (Da Segno) instruction is present at the end of the piece.

MINUET IN E FLAT

L. BOCCHERINI

Orchestrated by Hugo Felix

Moderato assai M.M. ♩ = 116

1st Violin

Piano

FLUTE

MINUET IN E FLAT

L. BOCCHERINI

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

1st B \flat CLARINET

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

B \flat TENOR SAXOPHONE

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

1st B \flat TRUMPET

Moderato assai

MINUET IN E FLAT

L. BOCCHERINI

CELLO or TROMBONE

Moderato assai

Grade 2.

MARCH OF THE FAIRY GUARDSMEN

ADA MAY PIAGET

Tempo di Marcia M.M. ♩ = 88

Fairy trumpets sound the alarm.

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una corda

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THE ORIOLE'S LULLABY

"As she swings in her nest on the twig slim and long,
Mother Oriole sings her sweet lullaby song."

EDWARD ELLSWORTH HIPSHER

Grade 2.

Andante M.M. ♩ = 100

Moderato M.M. ♩ = 60

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mf e con un poco più mosso

25

30

D. S. %

rade 3.

SOARING

WALTER ROLFE

Andantino M.M. $\text{♩} = 76$

mf

cresc.

f

mf

10

Fine

cresc.

15

f

f

mf

20

Basso marcato

25

f

mf

f

fz

D. C.

A HAMMOCK SONG

Grade 1.

Moderato M.M. ♩ = 108

ELLA KETTERER

mf Swing - ing, swing - ing, See us fly, up so high;

Swing - ing, swing - ing, In the sum - mer sun.

f Now we go high, *p* now we go low, *f* Up toward the sky, *p* now make it slow.

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HILLS AND VALLEYS

Grade 2½.

Allegro M.M. ♩ = 126

CLARA ELLFELDT KANTZLER

mf

cresc. molto

dim.

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A Great Poet as Music Critic

(Continued from Page 626)

passions. One must possess fire, to excite men to hatred as well as to love. That which testifies especially for Liszt is the complete esteem with which even his enemies speak of his personal worth. He is a man of whimsical but noble character, unselfish, and without deceit. Especially remarkable are his spiritual proclivities; he has great taste for speculative ideas; and he takes even more interest in the essays of the various schools which occupy themselves with the solution of the great problems of heaven and earth than in his art itself. It is, however, praiseworthy, this indefatigable yearning after light and divinity; it is a proof of his taste for the holy, for the religious."

Notwithstanding his liking for Liszt, personally, Heine confesses that his music, which on one occasion he likens to a scene from the Apocalypse, did not impress him agreeably. On the occasion of a subsequent visit of Liszt to Paris, he seems to have become more reconciled to his playing.

He then writes:

"Yes, Franz Liszt, the pianist of genius, whose playing often appears to me as the melodious agony of a spectral world, is again here, and giving concerts which exercise a charm which borders on the fabulous. By his side all piano players, with the exception of Chopin, the Raphael of the pianoforte, are as nothing. In fact, with the exception of this last named artist alone, all the other piano players, whom we hear this year in countless concerts, are only piano players—their only merit is the dexterity with which they handle the machine of wood and wire. With Liszt, on the contrary, people think no more about the 'difficulty overcome'; the piano disappears, and music is revealed. In this respect has Liszt, since we last heard him, made the most astonishing progress. With this advantage he combines now a repose of manner which we failed to perceive in him formerly. If, for example, he played a storm on the pianoforte, we saw the lightning flicker about his features, his limbs fluttered as with the blast of a storm, and his long locks of hair dripped as with real showers of rain. Now, when he plays the most violent storm, he still seems exalted above it, like the traveler who stands on the summit of an Alp while the tempest rages in the valley. The clouds lie deep below him, the lightning curls like snakes at his feet, but his head is uplifted smilingly into the pure ether."

Heine furnishes us with sketches of the famous composers of his time like Spontini, Rossini, Meyerbeer and Berlioz. The following description of the rugged, German Berlioz gives us a good example of the poet's idea in the interpretations of his genius.

"To each man all honor. We begin to-day with Berlioz, whose first concert commenced the musical season, and was regarded, in fact, as its overture. Those pieces—more or less new—which were set before the public found due applause; and even the most sluggish spirits were borne along by the might of his genius, which reveals itself in all the creations of the great master. Here was a sweep of aeris which betrayed no ordinary singing-bird. There was a colossal nightingale, a philomel of the size of an eagle, such as there may have been in the primeval world. Yes, the music of Berlioz has, in my opinion, a smack of the primeval, if not antediluvian world; and it reminds me

of races of beasts which have become extinct; of fabulous kingdoms and their impurities; of impossibilities towered up heaven-high; of Babylon; of the hanging gardens of Semiramis; of Nineveh; of the miraculous works of Mizraim, as we see them in the pictures of Martin the Englishman. Indeed, if we look around for an analogy in the art of painting, we find the most sympathetic similarity between Berlioz and the wild Briton—the same excuse for the monstrous, the gigantic—for material immensity. With the one the sharpest effects of light and shade, with the other the most crushing instrumentation; with the one little melody, with the other little sense of color; with both little beauty, and no gentleness of humor. Their works are neither classic nor romantic; they remind us neither of Greece nor of the Catholic Middle Ages; but they transplant us far deeper back—to the Assyrian, Babylonian and Egyptian period of architecture, to the passion for massiveness, of which it was the expression."

He gives us an amusing story of the vanity of Spontini and his jealousy of Meyerbeer in Spontini's declining days. Heine says that Spontini was one day at the Louvre before an Egyptian mummy whom he thus apostrophised:

"Unhappy Pharaoh! thou art the author of my misfortune. Hadst thou refused to permit the children of Israel to go forth from the land of Egypt, or hadst thou had them all drowned in the Nile, then had I not been driven out of Berlin by Meyerbeer and Mendelssohn, and I had even remained director of the great opera and of the court concert. Unhappy Pharaoh! weak king of the crocodiles! through thy half-measures has it happened that I now am in the main a ruined man, and that Moses, and Halyéy, and Mendelssohn, and Meyerbeer have been victorious!"

Heine's essay on the comparative merits of Rossini and Meyerbeer goes too far into the matter to allow of the reproduction of its substance here. It must suffice to state that he gave the preference to Rossini.

He had the power of painting a picture in a few words; and we quote some of the thumb-nail sketches scattered through his works referring to musicians.

He praises Donizetti's genius but declares that its most astonishing quality is its fecundity, in which it yields precedence in the scheme of nature only to rabbits.

Speaking of Rossini sulking in his tent like Achilles, he says that he had heard of a similar attitude on Donizetti's part. This, he is sure, is nonsense, which even on the part of a windmill would not be more laughable. "Either there is wind and the sails go round, or else there is no wind and the sails stand still." Rossini he likens to Vesuvius pouring forth beautiful flowers. Meyerbeer, whose contract in Berlin had been modified to allow him to spend six months in Paris and six months in Berlin, is the Modern Proserpina who, however, must expect Hades and its troubles in both places. Chopin is the one musician about whom he wrote no unkind word.

"That is, indeed, a man of the greatest distinction. Born in Poland of French parents, a considerable part of his education was gained in Germany. And the influence of the three races shows itself in his remarkable personality. He has indeed assimilated the best which these nationalities had to offer. Poland gave him his chivalrous feeling and the sense of pain which her

(Continued on Page 664)



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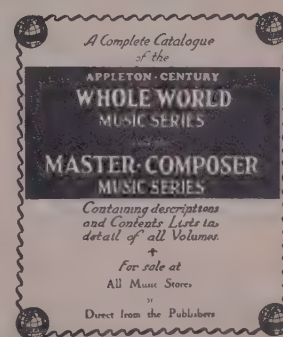
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"Straightening Up" the High Tones

By Gurdon A. Fory

THE GREATEST cause of thin, unpleasant high notes is that they are not "straightened up" enough. So much is said about "singing front" that the top notes are prevented from straightening up as they should do, and as they would do if given proper freedom and relieved of the singing front complex or obsession—call it what you will.

Voices are drained of color by this over-stressing of forward placement; and we will now consider its deleterious effect on the high tones especially.

Whenever two different tones in the voice are given identical placement, one of them is forced, and the farther apart they are in pitch the more forcing there will be. This results more disastrously in the extreme high range than elsewhere, or at least a bad high tone is harder to listen to than one equally bad in a lower range. To be its best, each tone must be allowed its own adjustment of the thousand and one little muscles that control it; and this adjustment varies infinitely in ways that cannot be definitely known, accurately observed, or described in any but the most general terms.

An Oracle Speaks

MADAME LILLI LEHMANN, author of "How To Sing," in an attempt to indicate the placement of various tones throughout the vocal range, presents a chart that is very illuminating. And, instead of indicating that the head tones, from high G up, are forward, her red lines of direction point more and more nearly straight up. Madame Lehmann was of the same school which gave the world Melba, Nordica and Sembrich, and many other great artists. Her suggestions are golden. If you try to keep these tones more forward than up, you take some lovely natural quality from them and give them, instead, a metallic and forced quality. This hardness is mistaken by too many for brilliance; the piercing quality, for carrying power; and the loudness, for fullness. Only rarely do we hear really lovely high tones, whereas in every normal voice they could be beautiful.

This is a real problem; and, judging

from the many hard-voiced sopranos, nasal whining tenors, whoopy contraltos and shouting baritones, it is one that is successfully met by few teachers. Or perhaps these faults are acquired by pupils who leave their teachers prematurely and go into work for which they have not been adequately schooled.

The writer never has been able to understand why teachers and singers, especially sopranos, are so possessed with the idea of "singing front." There is, to be sure, a great deal of truth in the idea that the tone should come forward; but this has been so stressed and carried to extremes that it has become a menace—the great American menace it might well be called; for no other people sing so "white" as do we.

Tones to the Front

TONE MAY BE PLACED "forward" by various means. The two which follow are the most common. First, make it thin with "ee" or "mee-mee-mee" or other thin vowel sounds which close up the pharynx and back part of the mouth, thus forcing the tone front for lack of other space. Second, smile with extreme mouth position. In any part of the voice this whitens the tone. Try it. You cannot sing a properly rounded "ah" in any part of the voice with the mouth spread as in smiling. Yet the smile is used as a means of bringing the tone to the front. Let the face beam, but beware of a smile that spreads the tone and robs it of color and roundness. Bad as it is in the middle range, it is absolutely fatal in the higher.

Mention must be made also of "singing toward the nose" as a means to placing the tone forward, especially for tenors and baritones. This is rarely managed with discretion and too often results in a nasal whine and in preventing the voice from finding that golden ringing quality which the great ones have and which many more might possess.

These misconceptions, as to what "forward singing" should mean, not only rob many, many voices of color but also prevent the reaching of top notes which belong in the voice and give enhanced commercial

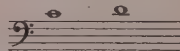
values in direct proportion to their height and loveliness.

From an experience of over thirty years these tried and tested ideas are presented as leading to the "straightening up" of the higher tones.

Use a vowel drill with this arrangement of the sounds, except in a few instances: "oo-oh-ah-ay-ee." Sing "oo" as in "you" and not as in "who" so that it comes round-pointedly forward and is not smothered at the lips. Shape the vowel inside much more than at the lips. Sing "oh" as nearly like it as you can allowing the lips to shape it very loosely. Keep "ah" well broadened, but avoid "aw" which will cramp the tongue and distort the tone. Sing "ay" (may) like the Italian "e," which lies close to "e" as in "met." It will not spread. Sing "ee" always as if you had prepared for "oo." It will not pinch nor come to a sharp point. "Oo" is a good friend. Mix it carefully with all the other vowels. Its rounding effect is magical. But it is not a good vowel for scale work in general.

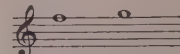
Now as you come into the higher ranges.

Ex. 1



for baritone and bass, and

Ex. 2



for soprano, tenor and contralto, do not try to keep the tone at the front. When you have ceased trying to do this you will find the tone has a natural tendency to "straighten up." Do not try to prevent this. In basses and baritones this is often spoken of as "singing covered," an expression that is apt but which is better avoided. It is better to speak of it as a quality in the tone than to think of it as some muscular manipulation. The sensation is as if the tone gets further back in the roof of the mouth, as of course it would need to do in order to straighten up. Above the notes indicated, "oo" is not so good but is helpful, very helpful if mixed with "ah" or "oh," thus giving one the feeling of "uh" in the mouth.

Have it feel like "uh" but sound like "ah"—perhaps a strange idea, but it works. To sound like "uh" will throw the tone too far back. Experiment by whispering "ah" then "uh" and note the tongue positions induced. This will take care of the "covering" idea, if you are addicted to it.

Think vowel mixture, and do not let your mind go to tongue position. Do not spread the mouth. Open it well in a horizontal oval. Do not bare the teeth in any forced or unnatural way. Think of each tone, as you ascend, as "straightening up" more and more, and do not try to prevent this tendency. In other words, do not try to force it to the front.

Extremely high tones, from the High C up, seem to go slightly back of straight up. Usually among my soprano pupils are two or three who sing the F or G above High C. There is no need to drive tones, with this placement. Round them with a mixture of "oo." Lilli Lehmann and others mention this, but do not stress it strongly enough. It is like one of the "old Italian secrets"—so simple that very few give it a thought.

At first these tones may seem "squeaky," and many pupils will wish to avoid them. But keep on letting the tones straighten up, and trying to open the way to them, and they rapidly take on roundness. Think of them as being just as round as the middle tones but not so big around—a good way to say it.

This method of tone production gives to sopranos the lovely and rare flute quality so desirable. It gives to the contralto added range and a facility too many lack in the upper tones. To the tenor it gives the glorious golden quality that too many try to get by keeping the tone at the "bridge of the nose" or "in the mask of the face." All these points of resonance may be good in their places, but the high ranges of which I am speaking are not their places.

The frantic and frenzied expedients, to which so many teachers and singers are driven in trying to "place" these tones, would not be forced upon them if they could only be rid of the "singing front" fever and could allow them to straighten up. And this is so simple that it is almost a secret.

Purifying Tone and Diction

By Wilbur Alonza Skiles

TO SING WELL, one must understand how to use the vocal organs both artistically and naturally. The adjustments of the larynx must be made by natural, involuntary impulse. Any local effort, by the lips, tongue or mouth, to form or modulate tone or words, is dangerous and will only rob the voice of its flexibility and better qualities.

There is no such thing as standardizing a process that will uniformly assist everybody who studies singing. However, since all teachers of voice do agree that the throat should be open and free from inter-

fering influences, such as muscular constriction, it does prove that the most open sound should be and is the safest on which to begin vocal practices. This most open sound, which is *Ah* (Italian), must be entirely free, if it is to encourage proper relaxation of the tongue and throat. And, just as surely, these conditions work in reversed order; so that it is for these reasons that this vowel is so useful in early study.

The singer must learn to build his words from his tones. He never should try to make the tone from the word, because this

requires local control by the tongue, lips and mouth and will be, of course, destructive of spontaneity of diction.

Many young students have a tendency to neglect the vowel sounds, which, in turn, means that the words of their songs are delivered unintelligibly and unimpressively. This wrong method is often the result of the student's effort to make a big tone. Strong tones can be safely indulged only after the vocal organs have been naturally strengthened and developed to a degree that will reasonably insure both tone quality and clear diction. To this end, one should

practice, for the most part, silent exercises for the development of strength in those muscles which coöperatively function with the larynx, tongue, palate and pharynx. After some development has taken place, one may safely sing lightly, sustaining the tone evenly, with no exaggeration of breath pressure. The vowel *ah* (Italian) should be the first to be studied. When this has been well produced, then one may pass on gradually to *o*, as in "go," *oo*, as in "too," *i*, as in "sight," *a*, as in "lay," and, last but not least, *e*, as in "me." By following this

order, a pure limpid *legato* can be more readily cultivated; and there will be less danger of allowing anything like stridence darkness or hardness to enter into the tone.

Training the Unruly Tongue

TO DEVELOP a necessary strength and elasticity in those muscles which function with the larynx, tongue, palate and pharynx, the following *silent exercises* may be used with good results.

1. Stand before a mirror, looking into your loosely opened mouth. Observe the tongue closely. Imagine you are about to yawn. Strive for the sensations of the throat that accompany a comfortable yawn. Now, with the mouth still loosely opened, use the index finger or some sterilized instrument with which to tickle or gently stroke the center of the tongue (from rear to front). Do this gently, over and over again. In a few moments you will probably notice a decided tendency to yawn. This is good. The muscles of the throat are responding and becoming free from that interfering constriction that causes the downfall of so many voices. The next indication of success with this exercise is given in the form of a groove which will begin to appear, usually within the center portion of the tongue. This groove may be barely noticeable at first. As every tongue is under different muscular influences, no definite beginning point for this groove's appearance can be positively given. It is not so much where it begins as where it ends. Of course there is a limit to its extension, but we have years in which to think about that. The practice of this exercise should be continued day after day, beginning with about twenty groove formations daily. It is best at first to practice only about five minutes at each period, making about five good grooves in each period, and dividing the day's practice into four periods. The number may be gradually increased to thirty, forty, sixty, and so on, until about five hundred grooves are well made each day. By this time, a decided improvement will be noticed in the voice and the tone and diction will be rapidly purifying.

2. After having succeeded in leading the tongue to fall into the groove position by using only mental impulse as a control, instead of any local pressure or force, one may take the following exercise very effectively. With a clean white handkerchief,

gently take hold of the very tip of the tongue, while the mouth is allowed to remain freely open. As breath is gradually inhaled, gently pull or stretch the tongue outward, as the throat opens with the increasing inflation of the lungs. Next, exhale slowly, while the tongue is allowed to return gradually to its natural position within the mouth, the handkerchief-hold being kept on the tip until the tongue is again entirely at repose from any outside of the mouth influences.

This exercise is invaluable in creating mental control over the tongue; and, after doing it for some time with the handkerchief-hold method, try inhaling with a freely opened mouth and the tongue steadily coming out therefrom until it reaches a limit, as the inhalation also reaches its climax. By practicing this exercise in equal amounts with the groove exercise, fine results can be attained. Begin by practicing daily about twenty of these tongue stretching exercises, in conjunction with the primary twenty grooves, in four respective periods of five applications each. After a few days, increase each exercise proportionately to thirty or forty repetitions and then continue until two hundred and fifty to five hundred of each of these exercises are being done daily. Soon the voice will have shown the practical usefulness of this process.

By these silent exercises, every muscle of the vocal organs within the throat, mouth and chest can be strengthened to an appreciable extent; and, since voice is really a revelation of strength and energy within the body, marvelous increases in volume and quality of tone will be developed.

The Enunciatory Organs

THE ENUNCIATORY organs are the lips, the teeth, and the tongue. With these, the words should be molded from the tone. The lips, the tongue and the lower jaw must, of course, be free from any interfering stiffness if they are to respond properly to the impulses of the singer's mind for the making of a pure, free, resonant and beautiful tone and a pure word. With such freedom and naturalness in evidence, the tones and the words will much more freely focus themselves in the front of the mouth where the organs of enunciation can most easily mold them into a stream of beautiful song.

Is the Singer a Musician?

SOME ARE, and some are not. Their permanent success will depend largely upon how nearly they approximate the first happy state. Read, reread, and then digest these words from Lilli Lehmann, than whom the world has not produced a greater or nobler singing artist. The quotation is from her autobiographical "My Pathway through Life."

"The management sent to me, one day at noon in the year 1875, a request that I sing *Irma* that night in 'Maurer und Schlosser,' and save the performance. I knew the opera well; I had sung the part of *Henrietta* in Dantzig, but I had never glanced at that of *Irma*. I consented, on condition that I should learn for the evening only what was absolutely necessary.

"At four o'clock I had got to the end of the duet and *finale*, both of them almost unknown to me, and which are very difficult, and through the first aria and dialogue; I wanted to omit the second aria. As I prepared myself to start to the opera, my dear mother said to me: 'Lilli, it is a pity that you should leave out the second aria; it is much more effective than the first; I always preferred to sing it. If you are willing, I will sing it over and over again for you, and you can learn it quickly.'

* * * * *

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THE ORGANIST'S ETUDE

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Superseding Substitution

By Orlando A. Mansfield, Mus. Doc.

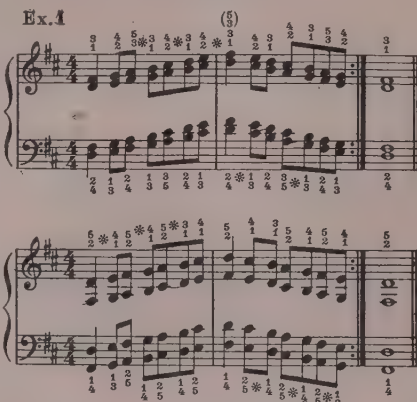
PROBABLY every organist, inexperienced or otherwise, is familiar with the expression "fingering by substitution." Indeed, many players—like the oft-quoted old lady with "that blessed word Mesopotamia," even if "ignorant of its meaning" appear to "derive much comfort from its use." Perhaps the best definition of this apparently popular method of fingering is "changing fingers upon a note (key or digital) without repeating it"; or, as the late Dr. Eaglefield Hull (1876-1928), in his work on "Organ Playing," describes it, "a sliding change of finger on the same note."

Among the organists and teachers of half a century or more ago this "fingering by substitution" was regarded as being one of the most important and urgent matters to need attention in one's early organ efforts. Ordinary scale practice and fingering were neglected in favor of the study of the scale of C in thirds with a change of fingers on every degree. Yet even at that period there were conscientious teachers and performers who stressed the correct order of study. For instance, in *Musical Opinion* of 1887 there appeared an article by Dr. Charles Joseph Frost (1848-1918), which, while showing where fingering by substitution was necessary, declared that this method "must be resorted to only when the ordinary fingering falls short." Later on—in 1911, to be exact—Dr. Hull, in his work previously mentioned, asserted that substitution should be attempted only "after the simple fingering has been thoroughly set by the practice of scales, trios, and so on." In another place, Vol. III of "The Organ," the same writer goes a step farther, maintaining that in modern organ playing "finger changing must be cut down to a minimum, and used only as a last resort," a very different teaching from that of the older pedagogs who put this method in the forefront of their precepts and practices.

Of course Dr. Hull regards this system as a legitimate feature of execution upon the "King of Instruments"; but, if admitted, it is not encouraged, and its excessive use is strongly condemned. This, says he, because "most hymn tunes and chants can be quite smoothly played with very little (if any) finger changing; and this by players with hands of no unusual span." Finally, he protests that "So great a hold does this habit gain over its devotees" that he "has known players to make two or three finger-changes on the same note, and finally end with the same finger which was there at first!" Hence our monitor attributes to excessive finger-changing "the prevalence of a 'treacley' style of organ playing—a style dangerously near that of the grinder of the 'hurdy-gurdy,' but even now regarded by some as the high school of organ playing."

Unfortunately, while justly condemning the immoderate use of substitutionary fingering, the critics have only given us general and, in some cases, somewhat vague directions concerning the system or systems which should take its place. We

are told to finger, especially in passages of single notes, pretty much the same as on the pianoforte; but little advice is given as to the fingering of chordal progressions, particularly when the latter are required to be executed *legato*. Here, where fingering by substitution is most likely to be employed, and is often legitimate because unavoidable, mention is seldom made of the principle embodied in the actual fingering of scales in thirds and sixths. This principle—the only one incorporated into modern pianoforte technic, from the early clavichord and harpsichord fingering—is the turning of the longer fingers over the shorter, as exemplified in the orthodox fingering of the scales just mentioned. We give, as an example, the scale of D major in double thirds and sixths, with the usual "Plaidy" system of fingering.

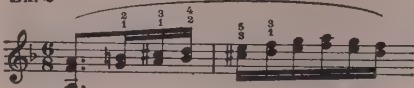


Here the passing of the longer finger over the shorter is denoted by an asterisk. Of course, all correctly trained students have had impressed upon them the importance, in the playing of these scales or of passages founded upon them and similarly fingered, of keeping down the thumb in those cases in which the other fingers have to pass over that member, namely, in the left hand ascending and in the right hand descending.

When all, or at least the principal major and minor scales have been memorized on this system, or on some scheme more or less similar, the application of the fingering thus acquired to organ compositions and to service accompaniments should not be difficult, since, as Dr. Hull remarks, "passages in thirds and sixths can be played quite smoothly at moderate tempo, with the ordinary pianoforte fingering, if the turning

under is carefully attended to." He then gives as an example the following passage from the Danish composer, Otto Valdemar Malling (1848-1915), in No. 5 of his *Paulus*, Op. 78, in which he (Malling) affects to portray St. Paul's reception at Lystra.

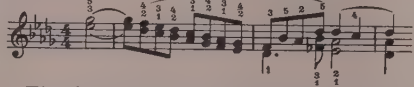
Ex. 2



Here the fingering is that given by the composer himself.* The movement being marked *Allegretto*, we see at once that substitutionary fingering would be impossible here, or elsewhere, when the notes move in a manner which the old English writers would have described as "briskly."

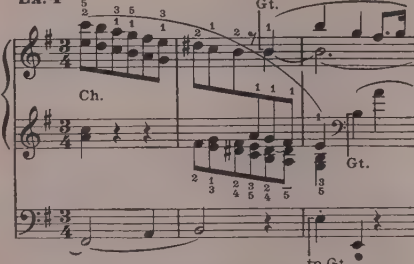
Ex. 3 shows a descending passage in thirds, from Rheinberger's "Sonata in D-flat, Op. 154, No. 12," which, again, would be impossible to render *legato*, unless fingered after the manner of a regular scale.

Ex. 3



The following measures, as arranged by the present writer in his edition of Henry Smart's fine *Andante* in E minor, will serve to illustrate the fingering of sixths in both hands.

Ex. 4



Then, for sixths mingled with other intervals, what better example can we have than the *Adagio* in C minor, from Mendelssohn's "Second Organ Sonata"?

Ex. 5



The foregoing, without a knowledge of

*Note the use of 2 in order to secure *legato* for four thirds in succession, and to avoid unnecessary "turning over" of fingers.

scales in thirds and sixths, would be either difficult or intolerably *staccato*. Lastly we give an instance of the fifth finger passed under (and afterwards over) the fourth, at (a) and (b) respectively, taken from the writer's edition of an *Alla Marcia* by Henry Smart.

Ex. 6



Of course it should be understood that the lower part shown in Ex. 6 is a middle part, having a tenor (taken by the left hand) and a bass (taken by the pedals) below it. Hence the nonlegato produced by successive uses of the thumb will scarcely be noticeable. The chief requisite in passages of this description is the preservation of the *legato* in the outside parts, that is, the treble and the real bass.

Illustrations similar to the foregoing could be multiplied almost indefinitely, but our readers will doubtless be acquainted with, or can discover, other examples for themselves. Those selected have been chosen almost at random, and there should be but little difficulty in supplying others even more appropriate. All that it has been desired to demonstrate is that the ordinary fingering of scales in thirds and sixths, and the general principles underlying that fingering, can be applied to passages in organ music in which fingering by substitution would be either impossible or unnecessary.

In *legato* diatonic or chromatic octaves this passing of the longer finger over the shorter—in this case the fourth over the fifth—is again essential.

Ex. 7



To finger the first octave of each of the above passages with the third finger would be possible only in the case of players possessing hands capable of considerable extension.

Much more could be written and many more examples adduced to prove the necessity and advantages of the double note fingering. Sufficient has been offered, however, to show that, while fingering by substitution may be used only in slow and *legato* passages, the double note scalic system can be employed whether the music be slow or quick, and *legato* or *staccato*. The merits and advantages of the latter method should, therefore, be evident.

* * *

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The Prelude Recital

By Edward G. Mead

THE ORGAN PRELUDE recital is an established institution in many churches. Instead of the usual single prelude or voluntary, the organist may play two or more numbers in the first fifteen minutes or so of the church service. Notice that we say "of" and not "before" the service, because we believe that the service of worship begins when the organist starts to play and not after he has finished.

The numbers chosen for the prelude recital should be of deep religious sentiment as well as of fine musical quality; for it is the true function of a prelude recital to establish at the beginning of the service a proper devotional atmosphere. When this purpose is achieved, as it is in many churches, both the minister and the congregation will realize the importance of the prelude recital to the service as a whole.

No type of music is more suitable for the prelude recital than the chorale prelude, or a fantasia or variations based on a chorale or hymn tune. Excellent indeed is the "Little Organ Book" of J. S. Bach, consisting of forty-six short chorale preludes arranged according to the liturgical year of the Christian church. For inherent beauty and profound spirituality there is nothing finer in sacred organ literature. One or more of these chorale preludes might easily be selected, the choice depending naturally upon the particular season of the church year. Longer chorale

preludes by J. S. Bach (to be had in volumes at reasonable cost), might also be suitable. In addition there are the chorale preludes of Brahms and Max Reger and the chorale improvisations of Karg-Elert.

Chorale preludes on well known English hymn tunes have been written by Harold E. Darke and T. Tertius Noble. These compositions, and others of similar type, tend to make a direct appeal to the average church congregation, because of familiarity with the tunes themselves.

Closely related to the chorale prelude is the fantasia or variation. Excellent examples of the former are the "Ten Hymn-Tune Fantasias" on English and American hymn tunes by Carl McKinley. In addition to their beauty they are fairly short and not too difficult for the average player. A fine example of the variation type is the first movement of the "Sixth Sonata" of Mendelssohn, which is a series of variations on the German Chorale *Vater Unser im Himmelreich* (*Our Father in Heaven*).

Finally, as a last group of suitable numbers for the prelude recital, may be mentioned meditations, adagios, andantes and the like—pieces which, well written in themselves, embody a truly religious spirit. But whatever his choice of numbers, the organist must remember that it is his responsibility and privilege to make the prelude recital a suitable beginning of a service of true worship and devotion.

How to Care for Church Music

By Jessie L. Brainerd

CHURCH music is expensive, and it is a duty of the choir and the choir director to keep the music as clean as possible and in repair. Ragged and dirty music is unsightly; and pages out of order only lead to confusion.

A few simple rules, if observed by all the choir members, will keep the music in good repair.

(1) When new anthem books are purchased, give each member a book, write his or her name lightly on the top and in pencil, and make each one responsible for his own book.

(2) The backs of octavo music should be stapled or sewed together to keep the pages in order and to prevent any from being lost.

(3) It is wise to have the music insured. Churches may get afire, and music is very

apt to be among the first things to be burned or to be ruined by water.

(4) If the music is kept in a cupboard, have a door on it to keep out the dust. Each set of books, leaflets and octavo music should be piled separately, labeled and listed in a key book as to number of copies and for what occasion. The less music is handled, the less wear on the copies.

(5) Ask each member to keep the music off the floor during the service. If there is not a shelf on which to put the music, it can rest quietly on the lap, and does not need to be rolled, bent or fingered over when not in use.

(6) It is worth the trouble to go over music every few months, and to repair any torn pages with transparent tape. A tiny tear can become a long one if not mended in time.

The Available Small Organ

By Henry S. Fry

Frequent inquiries as to whether this is "an opportune time for the purchasing of an organ" gives us this opportunity to give an emphatic reply in the affirmative. Not only have the leading builders been improving their instruments, tonally and constructively, but the introduction of electric instruments, organs with amplified reed tone production, and so on, has also spurred their makers to give special attention to the production of the small pipe organ suitable for the home and small church, and these at comparatively light cost.

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before the depression, and lower than they are likely long to remain, as an upturn in general business will bring a corresponding increase of prices in the music trade.

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* * * * *

The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that!—Carlyle.

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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. C. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. To whom is the invention of the Tibia pipes credited? How many types are there? Are they found on all organs, church and theater? On which manuals are they found? Are they ever placed in the echo organ? What make or organ has been installed in the Radio City, New York, studios? Are there any Kimball organs built containing more than two manuals? What make of organ is in the Atlantic City Convention Hall? Suggest a book on modern pipe organ. Were the organs in the Roxy and Paramount theaters in New York City built by Wurlitzer? How many consoles and manuals has each? Have you any booklets describing them?—O. L. E.

A. The Tibia was a flute giving several notes from one pipe by means of finger holes. There are several forms of Tibia organ stops and most of the development has been due, probably, to Hope-Jones. Some forms include Tibia Clausa, Tibia Major, Tibia Minor and Tibia Plena. Descriptions of various forms will be found in Wedgwood's "Dictionary of Organ Stops" and Audsley's "Organ Stops and Their Artistic Registration." Tibias are not found in all organs, though in some church organs and many theater organs. The manuals on which they appear may vary, but we presume not many are to be found in Echo Organs. We have seen a Skinner Organ in one of the studios in Radio City. There may be others. Kimball builds organs of larger size than two manuals. The organ in Convention Hall, Atlantic City, is a Midmer-Losh. You might find interesting "The Contemporary American Organ," by Barnes. Any books mentioned may be secured from the publishers of THE ETUDE. We are of the opinion that the organ in at least one of the theaters you name is not a Wurlitzer. We are not familiar with the specifications and do not have any booklets describing these instruments. Write directly to the theaters.

Q. Our church is considering the purchase of an organ with the enclosed specifications. There are only 195 pipes in the instrument. Please explain how all the stops named are derived from that number of pipes. Do you think this specification good for a church organ? I have always been told that a church organ must have an Open Diapason stop.

A. The stops included in the specification are derived from three unified sets of pipes and an octave of reeds. The Bourdon set produces Bourdons 16' (from Tenor C only); Flute 8' and Stopped Flute 8'; Flute d'Amour and Flute 4'; and Piccolo 2'. The Salicional produces Salicional 8' and Viola 8'; and Violina 4'. The Dulciana produces Dulciana 8' (from Tenor C only) and Dulciana 4'. Your specification does not indicate which set is used for the Nazard 2 2/3'. The Quintadena and Oboe are synthetic stops produced by a combination of pipes already included in the specification. The Pedal Sub Bass 16' includes one octave of reeds, the rest of the pedal stops being duplicates of manual stops. You are right in assuming that a church organ should include an Open Diapason; and we certainly would not recommend the specification you sent unless the space and finances available absolutely prohibit a more satisfactory specification—one including the Open Diapason, a 16' Pedal stop consisting wholly of pipes, and the extension of the sets that include only the pipes above Tenor C. Probably the same maker who submitted the specification can furnish you the suggested additions at a reasonable price.

Q. Our church nave is 26x16' with a ceiling (flat) 16' above floor. The balcony is 12x26' with 8' ceiling. The instrument in use is an old reed organ. We have thought of replacing this with a reconditioned pipe organ, but upon writing to several firms and consulting with a representative I am led to believe that the low ceiling over the balcony is in the way of a pipe organ, and I wonder whether a good reed organ with pedal board would not serve our purpose quite well. Which would require more frequent adjustment, a reed or pipe organ? Is a reed organ short lived? Will you kindly suggest a specification for a reed organ suitable for our church? Please list firms (and addresses) who sell reed organs. The building is cold during the week, in winter, and on Sundays the temperature on the balcony often reaches 85°. What effect would this have on the two kinds of instruments?—H. M.

A. A reed organ probably would require less attention than a pipe organ and is not "short-lived," but we would much prefer the pipe organ, because of the tone quality. After consulting with a representative of one of the pipe organ building firms, we find that a pipe organ can be installed in the balcony of your church. The high temperature you mention will affect the tuning, but we suggest that the original tuning be done at approximately the high temperature. The specifications of reed organs are usually of a "stock" type, varying according to firms manufacturing them. We are sending you by mail information as to builders of reed and pipe organs.

Q. I am sending specifications for an organ such as we expect to install in our church. What is the meaning of 61 pipes; 73 notes? What is the meaning of Great to Pedal Reversible? On our old organ the Great Open Diapason is so loud that it cannot be used in

combination or even alone. Is there any danger of a similar condition in our new organ? On the new organ neither Vox Celeste nor Vox Humana are included. Would you suggest the use of either of these stops in place of an included in specifications? We are to have a dedication service for the organ when installed. What numbers would you suggest using for these services? I am also expected to give an organ recital—what numbers would be suitable? None of the old organ is to be used in the construction of the new one. Is this to be expected? The present organ is twenty years old.—T. L.

A. "61 pipes" indicates that the stop includes pipes for each note throughout the compass of the manuals. "73 notes" indicates that the stop is derived from a set of pipes already appearing as "pipes" in the specification—for instance, in your specification the Great Flute Harmonic 4' is derived from the Concert Flute 8'. Great to Pedal Reversible is a device for reversing the position of the Great to Pedal coupler "on" or "off." In a small organ it is rather difficult to avoid a "gap" in the "build up" when the Great Open Diapason is added. We suggest that you call attention of the builder to this matter so that the Diapason may be made of suitable proportions. We do not find any stop we would advise omitting in order to secure Vox Humana or Vox Celeste. We suggest them as additions to your specification. We also suggest your consulting the builder as to the advisability of placing a small scale bright Cornopean in the organ instead of the Oboe and including a Flute Nazard 2 2/3' in the unification of the Swell Bourdon set. For choir numbers for the dedication services you might examine 150th Psalm by César Franck, O Praise the Lord of Heaven (Psalm 150), by Hyde; Awake, Awake put on thy Strength Stainer; Hark the organ loudly Peals, by West; and Psalm 150, by Kinsella. You might examine the following from which to select numbers for your recital: Suite Gothique, Boellmann; Alleluia, Dubois; Andantino, Cantabile ("Symphony IV"), Widor; The Cuckoo, Arensky-Nevin; Ich ruf' zu dir, Herr Jesu Christ, Bach; Prelude and Fugue in 1 minor, Bach; Jubilate Deo, Silver; Largo Handel-Whitney; Prelude to "La Damselle Bleue," Debussy-Choisnel; Scherzoso, Rogers Retrospection, Hogan; and The French Clock Bornechein-Fry. We are not familiar with the quality or suitability of your old instrument for inclusion in the new one. The organ builder should be able to advise you.

Q. There are two organs in the church in which I play. I am enclosing list of stops on both organs and will appreciate your giving me all the possible combinations available.—L. K.

A. We suggest the following as some combinations. On the larger organ—Swell Salicional; Swell Stopped Diapason; Stopped Diapason Bass; Swell Salicional, Stopped Diapason, Stopped Diapason Bass; add Flute 4' to former combination; add Open Diapason 8' to former combination. Great Dulciana Melodia, Unison Bass—use alone and with Swell to Great coupler—with various combinations on Swell suggested above. Great, add Open Diapason 8'; add Octave 4'; add 12th and 15th. Use Pedal stop and appropriate couplers when desired. For solo combination: we suggest Swell Oboe and Tremolo; Swell Oboe and Stopped Diapason; Swell Oboe and Flute Harmonique; Swell Stopped Diapason and Flute Harmonique; Swell Salicional and Flute Harmonique. Use Great Dulciana as accompanying stop for these solo combinations. On the smaller organ—which we presume is a two manual reed organ—Swell Salicional; Swell Salicional and Vox Celeste Swell Salicional and Flute 4'. Pedal Dulciana—Swell to Pedal. Great Dulciana; Great Dulciana, Open Diapason, Swell to Great with varied Swell combinations suggested above. Pedal, appropriate stops and couplers. Add Great Trumpet and Octave coupler for additional power. For Solo effects we suggest Swell Oboe and Tremolo; Swell Oboe, Salicional, Vox Celeste; Swell Salicional and Vox Celeste; Swell Salicional, Vox Celeste, Flute 4'. Use Great Dulciana for accompanying these solo effects, together with appropriate pedal stop and coupler.

Q. I have studied the organ for several years. Recently I have abandoned my ideas of church work and wish to turn to radio. In radio work, who supplies the organ—the organist or the studio? I am changing teachers—is there some particular style of music I should study in preparation for radio work? I can see no further use in studying high class church organ work. Can you? What type of organist would you advise for a teacher, a church organist or a radio organist? Do you advise study at some conservatory that trains organists for radio work?—R. S.

A. The supplying of the organ for radio broadcasting is dependent on particular conditions. Sometimes the instrument is the property of the organist, and sometimes it is part of the broadcasting studio equipment. In some cases outside instruments are made available. The type of music used is also dependent on particular requirements. Since both types of music, classical and popular, are used, you might find it advisable to study with a teacher who is familiar with radio requirements and both types of music. A conservatory specializing in radio work might be helpful to you.

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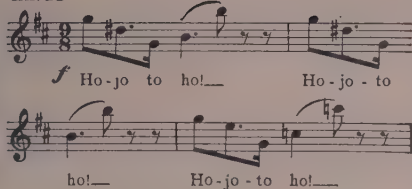
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Bands and Orchestras

(Continued from Page 523)

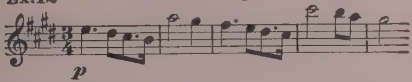
Ex. 11



Brünnhilde appears in flight, with Sieglinde, from the wrath of Wotan for having disobeyed him. She begs her sisters to shield her from his fury. Sieglinde entreats that she may be left to join Siegmund in death; but Brünnhilde tells her that she must live for love, because she bears the life of a heroic Walsung. Sieglinde, with a cry of joy, is now determined to live. Brünnhilde tells her about the dense forest, in which the dread Dragon dwells, where she will be safe from Wotan. She gives to her the broken pieces of Siegmund's sword, and tells her that her heroic son, Siegfried, may weld them anew. As Sieglinde departs Wotan enters on a dark thunder cloud. He declares that, for her betrayal, Brünnhilde shall be banned from Walhalla; that she shall be put to sleep on a great rock and shall become subject to whatever man may awaken her. Her sisters are horrified and plead with him to soften his anger; but he only bids them to depart ere they too are punished.

Brünnhilde pleads that she but carried out his first wish by offering her protection to his beloved son.

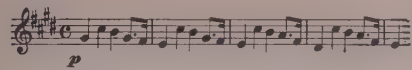
Ex. 12 Brünnhilde's Pleading



Wotan finally yields and grants her plea that the rocky summit shall be surrounded by living flame so that only the most valorous of heroes may penetrate to claim her.

Here begins Wotan's Farewell in which Wagner presents again many of the important motives—Valkyrie, Pleading, Siegfried, Guardian of the Sword, and so on. A new one is the Slumber motive.

Ex. 13



Farewell, thou valiant, glorious child!
Thou once the holiest pride of my heart!

*** Thy brightly glittering eyes,
That, smiling, oft I caressed
When valor won a kiss as guerdon.

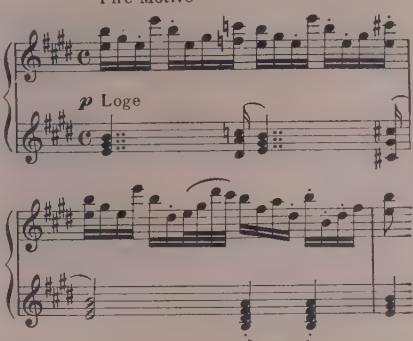
Notice—Correspondents

If "E. C." of Cartright, North Dakota, will send full name, we shall be glad to answer her recent letter of inquiry. As stated at the head of several departments of THE ETUDE, we can give attention to only such letters as

He, by a long kiss on the eyes, kisses away her godhood. As she sinks into slumber, he places her on a mossy mound underneath a wide-spreading fir tree. He closes her helmet, covers her with her shield and sorrowfully turns away. This is undoubtedly the one scene in which Wotan appears to greatest advantage. Too often he is indulging in fruitless lamentations and railing against his fate; but here is displayed in a truly godlike character of transcendent nobility.

He now invokes Loge, god of fire, to encircle the summit with flame. He strikes the rock thrice with his spear, and the flame appears, accompanied by the Fire Motif.

Ex. 14 Fire Motive

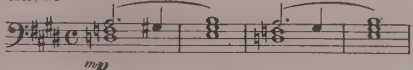


Wotan, with his spear point directs the fire as it encircles the great rocky summit. He then announces his final decree:

He who my spear-point's sharpness
feareth
Shall cross not the flaming fire!

A slightly modified form of the Siegfried motive is employed by Wotan in delivering this decree—indicating that only the hero Siegfried may penetrate the flames. He gazes sorrowfully upon Brünnhilde and turns slowly away. As he turns again for a final long look, we hear the portentous Fate Motive delivered by the somber-toned trombones.

Ex. 15



The noble and heroic Brünnhilde may be saved from ignominy; the hero Siegfried may have been born to rescue her; but the crushing hand of fate still rests upon Wotan. The music dies softly away as he disappears through the fire and the curtain slowly descends.

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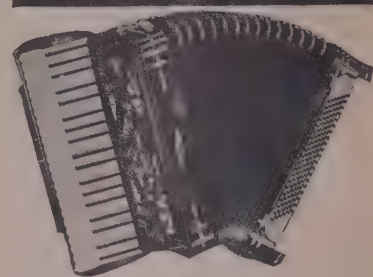
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Orchestra Routine in Violin Bowing

How amateur orchestras may learn to bow properly

By Edwin H. Pierce

SCHOOL ORCHESTRAS have increased in number by leaps and bounds. Many of them are instructed and led by persons of orchestral experience, who are especially trained in violin technic. There are many leaders, however, whose former experience has been chiefly with vocal public school music, or with the piano or organ, and for these directors, competent guidance in many little technical details, may prove of timely helpfulness.

A few years ago a certain supervisor of music who had been almost forced by popular demand to organize a high school orchestra, though without any specific training for that branch of musical work, asked the writer this question, "How can I get the violinists to bow alike, as they do in a professional symphony orchestra?" The answer was in effect somewhat like this, "There are certain well established principles about down bow and up bow, just as there are rules of the road in driving. Professional players learn these as part of their routine, and apply them almost unconsciously. They are chiefly based on the fact that the down bow is generally used on the first note of a complete measure, or accented notes; while the up bow is used on the weak beats or unaccented notes. Where there are exceptions for any reason, or places which might be ambiguous, the concert master (leading violinist) marks his copy with the necessary signs (⌊ for down bow, √ for up bow) and the librarian copies these marks onto the other violin parts. The second violins, violas and violoncellos are also marked with their own proper bowings, which are not identical with the first violins unless in passages where they are playing in unison with the latter. Amateurs who are not familiar with orchestral routine will, of course, need many more marks to ensure uniformity. Appoint your best violinist concertmaster, even if he is none too good, and explain his duties to him. Tell the others to follow his bowing directions, where marked, and in general to imitate his style in execution. If you see places where the style could be improved, in the matter of bowing, take it up with him privately, and get him to try out other bowings for your benefit, so that you may advise which you prefer."

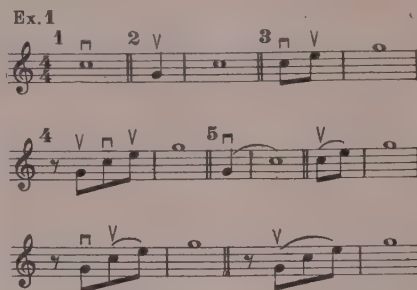
Conventional Rules of Bowing

SEVERAL GENERAL rules for governing the bow stroke may be noted.

1. Subject to some exceptions, which will be explained later, a full measure commences with down bow.
2. A single note, coming before a full measure, is played with an up bow.
3. Two single notes, coming before a full measure, are "down, up."
4. Three single notes, coming before a full measure, are "up, down, up."

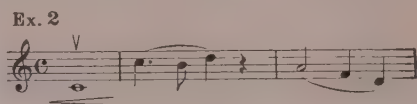
It is apparent that rules 2, 3 and 4 are merely the result of complying with the principle involved in Rule 1. These rules (2, 3 and 4) imply separate bowings; in case there are slurs or ties involved, one should reckon by the number of actual

separate bowings instead of the number of printed notes.



The foregoing rules apply most strictly only to the beginning of a piece, or to an entry after a rest; during a continuous passage, if the natural succession of bowings happens to make some measures begin with up bow, some down, just let them run that way, but recover the proper bowing immediately after any break. It is not wise, however, to continue, uncorrected, a bowing which violates the rules measure after measure. The correction may be easily made by simply taking two notes (supposed to be bowed separately) in *one* bow, but not *legato*. This is the simplest way also for a player to put himself right again, if he finds he is inadvertently bowing in the wrong direction. As one amateur violinist was heard to explain to another, "You see, there are only two directions to bow—down and up—so, if I find I have made *one* mistake, I just make *one more*, and then I'm all right again."

The chief exception to rule 1, is the case of a piece or a passage which commences with a long *crescendo* note, as in the Overture to "Der Freischütz" by Weber.



Here the up bow is used, because it is specially favorable to playing an effective *crescendo*.

The rhythmic figure



which is given in various forms of bowing in violin methods, is understood to be played in orchestra as to



even when left unmarked. With some concert masters, the figure



is treated in a similar way, as



Single notes separated by rests are taken down bow, if on accented beats, or on *any* beat if intended to be forcible. If on unaccented beats, lights and flitting, use up bow.

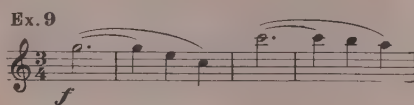


Slurs Not Always Bowing Signs

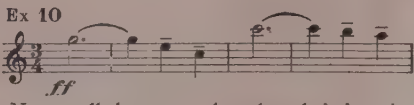
ONE OF THE FIRST things that a young violin student is taught thoroughly, under a good teacher, is that all the notes under one slur are played in one bow. This may be quite true as regards music written for the violin by a violinist, but composers who are not violinists often use the slur sign merely to indicate a smooth manner of performance, with no thought to the technical manner in which this is to be attained. In such cases, the violinist must take the liberty of dividing the bowings as seems necessary—a matter calling for much taste and discretion. A good player can make a change of bow so cleverly that he preserves a perfect legato, which is really all the composer had in mind. For example, in the phrase,



if this is *pp* or *p*, it is quite possible to execute it as written; if it is *f*, it may better be played thus



If it is *ff*, it may even be performed thus



Note well, however, that though it is quite allowable to break a *slur*, under proper circumstances, it is never allowable to cut a tie. Thus, to perform this phrase



would be a crude barbarism, entirely altering the composer's musical idea.

Vocal Music Played on Violin

OCCASIONS SOMETIMES arise where violinists are expected to play from a vocal score, for instance in accompanying community singing. Although this occasions no special difficulty, there is one phase of notation in vocal music of which violinists are quite commonly ignorant, and which causes false phrasing on their part. In violin music, every separate note, unless a slur is printed, means a separate bow. The use of a "flag" connecting two or more

notes, makes no difference. In vocal music, however, the mere use of a flag implies the use of a slur, and on the violin, such notes should be played in one bow. In vocal music, notes sung to separate syllables each have their individual stem and flag. Thus, supposing the following example to be copied literally from a voice-part



it should be played thus



not



Regarding the Violoncellist's Bowing

By Howard H. Walrath

IN PRACTICING TO develop a thorough technic, we should keep in mind that "There is always something a little harder to accomplish than that which we are striving to do at any particular moment."

Let us say that a certain difficulty of technic confronts us. We practice sincerely, patiently and at length. The difficulty remains a hazardous undertaking. We may, by brutish determination, acquire some facility in that particular problem; but our technic remains unsure because we attach too much importance to the problem's degree of difficulty. Remember, no matter how difficult it appears to be, there is always something relatively a little more difficult. And by concentrating on the more difficult step we acquire ample technic for facility in handling the original difficulty.

The violoncellist has a technical problem in bowing. It is difficult to maintain an even pressure while endeavoring to keep the bow from sliding up and down the string. Nevertheless there are other things even more difficult to accomplish. Bowing without actually touching the bow hairs to the string is but one of the more difficult things. A small degree of proficiency in this will bring about a very great improvement in the technic of bowing in the regular manner.

The bow slides up and down the string because the muscles of the fingers and wrist are not physically capable of holding it in any desired place. Those muscles must be strengthened. Continued practice, while the bow is on the string, will not develop the right hand finger strength anywhere near

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so quickly as a little bowing practice with the bow hair moving above the string.

Start with the bow about a full inch above the A string. Bow slowly, four full beats to each bow. Concentrate upon keeping the bow exactly one inch above the same place on the string. Then do likewise above the D, and the G, and the C strings. Then start again above the A string and decrease the distance between the bow and the string to three-quarters of an inch. Next try a distance of one-half inch, and finally bow just one-quarter of an inch above the strings.

Make six full bows, three up and three

down, at the beginning and again at the end of each practice period for the first week. Increase to ten full bows, five up and five down, three times each practice period thereafter (at the beginning, in the middle, and at the end).

Before a month goes by a wonderful freedom and sureness in one's regular bowing will be noted.

By fingering scales, and other passages while practicing this "silent bowing" you will "kill two birds with one stone."

The difficulty of this "silent bowing" may be increased by practicing all types but the "bouncing bow" in this manner.

The Young Violin Student and the Vibrato

By J. W. Hulff

IF THE violin teacher, who specializes in the teaching of children, could read the minds of his students, he would find that at least ninety per cent of them are eager to acquire the use of the vibrato.

It is safe to say that no two teachers use the same methods in teaching. It is true that the majority of teachers will outline a course of study something like this: Scales, Etudes of Kayser, Sevcik, Sitt, Dont, Kreutzer, Fiorillo, Rode, Gaviniés, Bach's six sonatas without accompaniment and the Paganini "Caprices"; and graded solos selected according to the young student's technical ability.

How much attention, in the course outlined above, is given to the acquirement of the vibrato? Every experienced teacher knows that the answer is, "None at all."

So we have this situation: The student with a natural desire to use this expressive—as Webster puts it, "oscillating effect of sound"; no mention of it in violin etudes or instruction books; and the average teacher who frowns upon its use by the young player.

Use Judgment

NOW, WHY all this mystery and implied disapproval concerning a beautiful embellishment of violin tones, that not only the teacher but also our greatest violin soloists use?

Some teachers never attempt to aid the student in acquiring the vibrato; others may make brief mention of it, only after the student has had months of careful scale work.

A violin student, who is at all interested in his work, naturally desires to play with all possible expression and feeling; and he cannot understand why he should not use the vibrato. So, if the teacher is not alert and watchful, the pupil will, when away from the teacher, begin to use what he thinks is a correct vibrato. Not only will such a player be apt to use it on his scales, but he also will probably employ a vibration that is produced almost entirely with a movement of the left wrist below the fingerboard. This, unless detected by the teacher in time, becomes a habit with the student—a habit that never can produce a correct vibrato, because the wrist muscles are not relaxed.

An Ounce of Prevention

WHY NOT REMOVE the "vibrato taboo" and, after the scales have been well begun, allow the use of the vibrato on sustained tones, under proper supervision?

The writer has found it best to commence the teaching of the vibrato without

a bow. The violin should be always held in proper position, with the left arm well under the body of the instrument.

Probably the easiest way to produce the vibrato is to employ the third finger in the third position on the E string. It is well to confine the actual limbering up of the left wrist muscles to the third finger movement—at least, at first. Try to curb your student's natural desire to use the bow at this time and have him to use the third finger oscillations until the finger comes toward the player—to a point about forty-five degrees from the perpendicular. Insist on a very slow movement, and at no time do you allow the finger to slip from its place on the fingerboard; the finger rocks but does not slide horizontally. The forward sway of the hand is at first confined to forty-five degrees, because it is more difficult to acquire than the backward sway of about eighty degrees, from the perpendicular. The more evenly this total sway of one hundred and twenty-five degrees is divided between the forward and backward swings, the more pleasing will be the effect.

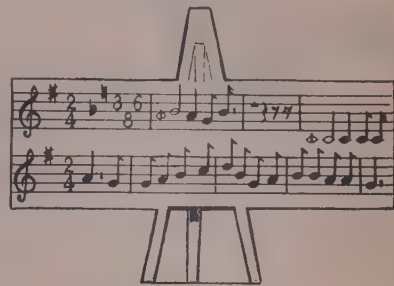
Rocking the second finger follows after the third finger has produced satisfactory results; then comes the first and finally the fourth finger, all in the third position, without the use of a bow. Now repeat this procedure on the A, D and G strings, in the order given. Remember, up to this point the exercises have been designed solely for limbering up of wrist muscles, with a slow rocking motion and an effort to increase the forward sway of the hand. Later, when the bow is employed, the result of the "silent" wrist work will become apparent, and the student is then usually able to take care of himself, with a supple wrist that has been correctly trained for its work.

An interesting demonstration may be made for the student by using phonograph records of violin solos by famous violinists, played as slowly as the motor of the instrument will allow, and with the entire attention given to the quality and mechanics of the artists' vibrato.

One of the most important points to be remembered is, that the pliable wrist muscles are used to impart a movement above, and not below, the fingerboard. A faulty vibrato is usually produced by either a stiff wrist or an exaggerated movement below the fingerboard, that shakes the fingers of the left hand. Such a vibrato, so called, cannot be controlled to function slowly; it "shakes," or "quivers," as some students put it. Hence the necessity of first limbering up the left wrist muscles correctly under the teacher's supervision, in order to bring them under control for the production of a correct vibrato.

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A Great Musical Revival

Chicago Industrial Music Meeting Indicates Notable Advance

News of the three day convention held in the Stevens Hotel, Chicago, July twenty-seventh, twenty-eighth and twenty-ninth should prove a powerful stimulant to professional musicians, as well as to the industry. Represented in this great convention were The National Association of Music Merchants (Charles E. Wells, President), The National Retail Musical Instrument Dealers' Association (Howard R. Lyons, President), The National Association of Sheet Music Dealers (Edgar P. Hangen, President), The National Piano Manufacturers' Association (L. P. Bull, President), The National Association of Band Instrument Manufacturers (Fred A. Holtz, President), The National Association of Musical Merchandise Manufacturers (C. Fred Martin, President) and The National Association of Musical Merchandise Wholesalers (Charles Sonfield, President). Accompanying the meeting was an excellent exposition of musical merchandise of all kinds.

In all branches of the industry, encouraging progress was announced. The sales for instruments in 1935 were reported to total \$60,000,000. For the first half of 1936, piano

sales were reported to have gone up 37 per cent. One of the distinguishing features of the convention was the great interest given to the piano accordion and to wind and string instruments. The sales of piano accordions are advancing hourly and large numbers of musicians in all fields are studying this instrument to meet the demand for teachers. One firm exhibited at Chicago an accordion valued at \$1,000. Another firm of wind instrument makers estimates that business has advanced 35 per cent and states that the saxophone is still the instrument most in demand. Companies that formerly made mandolins and banjos now report that the major demand is for guitars. The business in the smaller vertical piano was said to be phenomenal and the number of orders taken for these instruments during the first day of the convention was enough to keep large factories running at capacity for a long time. One of the features of the convention was the introduction of violin horns and 'cello horns, made by adapting the wood-wind instruments so that long-necked horns can be affixed to the sound chambers.

Have You?

By Dorothy Freas

HAVE YOU tried a large piece of paper with a small square cut in it just the size and location of a difficult passage? It covers the rest of the page and helps you to concentrate on just the notes that seem "uncomfortable."

HAVE YOU corrected a small mistake in a pupil's performance of review work, only to find that more follow fast and furious? A nervous child will play better without interruption. Correct him only at the end of a review composition.

HAVE YOU used a small pencil mark to show a repeated wrong note? This can be erased when the correction is permanent.

HAVE YOU tried changing the order of the parts of the lesson for a beginner? Attention is held easier if the pupil does not always know whether sight-reading, review or memory work is next.

HAVE YOU worked on a difficult left hand part, before attempting the rest of the new piece? It always seems easier to fit the right hand to a left hand already prepared.

* * *

"Music is a personal thing. I cannot live it for you any more than you for me. Yet I have seen appreciation lessons with good materials ruined by teachers who insisted that their interpretation must be their pupils'."—Franklin Dunham.



"Where in the world are the children, Eric?
It's past their bedtime."

VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of *The Etude* and other musical publications.)

Improving Intonation.

E. V.—In regard to improving your intonation, I would say that singing, either by yourself or in chorus, will help you, also playing scales, and arpeggi. You say that you can detect the slightest fault in intonation in the playing of any one else. In that case I cannot see why you "play badly out of tune" yourself, as you say. Playing all the scales, minor and major, should bring results, if you play them very slowly, and listen carefully to the intervals. Playing familiar melodies would also help greatly. You say that your teacher plays out of tune, himself. In that case it would be wise to get another teacher, who has good intonation. Your city is large enough to have some good teachers.

Studying at Thirty-five.

J. G.—After having studied the violin several years ago, I cannot say definitely what progress you could make, on taking up the work again at the age of thirty-five years, without having heard you play, and learning exactly what you had accomplished in your first years of study. As you are planning to resume your studies under a good teacher, that would be a matter for him to decide. If you got a good foundation in your first studies, there is no reason why you should not advance rapidly on taking them up again. Try three months of lessons, and at the end of that time your teacher will be able to tell you if you are making satisfactory progress; and you, yourself, will be able to judge. Practice an hour and a half or two hours daily, and more if you are studying for the profession.

Pedrinelli Violins.

J. H. M.—The Robert Braine you hear over the radio, from New York, is my son. He is a staff pianist of the National Broadcasting Company, Radio City, and is a well known pianist and composer, whose works are often played by leading symphony orchestras. 2.—If your violin, labelled Antonio Pedrinelli, is genuine, it was made by a noted Italian maker and is valuable. A leading authority says of this maker: "Antonio Pedrinelli, Crespano (Italy) 1781-1854. He was originally a carpenter and undertaker, and almost wholly deaf. At first he began to make violins after Maggini, Stradivari, and Guarnerius models, and succeeded in selling them in Russia. Then his model became more original, and his fame grew. The tone of his violins is exceptionally good, and Pedrinelli is one of the makers who maintained the reputation of Italian violin making, during the fore part of the 19th Century. His violins are listed in the catalogs of American violin dealers at from \$200 to \$1,000, according to quality."

The Comprehensive Piano.

R. B.—As an advanced violin pupil, who wishes to study another instrument to educate himself more in harmony, I should strongly advise the piano. The piano is a complete instrument, having melody, bass, inner parts, in short every part of a composition. Every musician should know and play the piano. I hardly know a single eminent violinist but who is an accomplished pianist. The left hand can be developed to a certain extent by playing the guitar, as Paganini proved; but it is not to be compared to the piano.

Changing Teachers.

R. V. C. and L. L.—*THE ETUDE* cannot undertake to criticize violin teachers, in its violin department. I do not know the violin

teachers and pupils I am asked to criticize, and have never heard them play. How then could I give an intelligent opinion, without the slightest knowledge of the teacher's method and theories of teaching. So many violin pupils write to this department, asking whether it would be better to "change teachers." Such questions cannot be answered, because I do not know the teacher who is criticized, nor the talent and ability of the pupil. If a pupil is dissatisfied with his teacher, his best course would be to consult several other teachers—preferably in another city—and get their opinion as to the methods which are being used in his case, and the reasons for these questions.

Books on Violin Study.

E. K.—Having studied the violin for seven years, from the age of seven to fourteen, with an excellent teacher (a former pupil of Leopold Auer), and having given up the study of the violin for eight years, I should think your prospects would be bright for further improvement, if you should resume, as you contemplate. Your repertoire contains some very good compositions, and with hard work you could add to and develop it. Get the best teacher you possibly can. He will advise you as to the development of your repertoire. The following books will interest and help you: "Violin Teaching and Violin Study," by Eugene Gruenberg; "Violin Playing, as I Teach it," by Leopold Auer; "How to Produce a Beautiful Tone on the Violin," by Helen Timmerman; "The Violinist's Lexicon," by George Lehmann, and many others to be studied after these.

More Frequent Lessons.

A. M.—Whether you have made good progress or not, depends entirely on how well you play the list of pieces and studies you send me. I cannot tell, without hearing you play them. You cannot expect to make good progress by taking only a lesson every other week. It is too long between lessons. You should have at least two lessons a week from a good teacher. Louis Spohr, the famous German violinist and teacher said that a violin pupil, to make proper progress, should have at least one lesson every day. In the United States, violin pupils usually take only one lesson a week; but this is not enough, as they are apt to acquire faulty intonations and to forget by the end of the week what they learned at the beginning. A lesson every other week, or one lesson a month is worse still.

False Economy.

V. C. S.—*THE ETUDE* does not criticize the work of teachers. You can readily see that I cannot criticize your teacher's methods of teaching, when I know neither you nor your teacher, nor have I ever heard you play. Your teacher is wise in advising you to take two lessons a week, instead of one. If you recognized your mistakes, as soon as you made them, when practicing, it would be another matter; but the trouble is that a pupil makes all kinds of mistakes without knowing it, when the teacher is not at his side to point them out. If you take a lesson every two weeks, as you wish, you will acquire all sorts of mistakes and wrong methods, and your teacher will have to spend two or three lessons to correct these mistakes. If you knew exactly how to play an exercise, you could work on it without a teacher's aid for two or three weeks; but, this not being the case, you will gain time by spending as much time with your teacher as you can possibly afford.

Hints From Chopin.

By Mary E. McVey

MODERN piano technic owes much to the advanced teaching ideas of Chopin. Contrary to the notion prevalent during his time, that a pure finger technic was best, Chopin wrote a number of *Etudes* which revealed his knowledge of and preference for the principles of relaxation and arm technic. The best of the *Etudes* which serve this purpose especially are: Opus 10, Numbers 5, 11, 12; and Opus 25, Numbers 1, 6, 8, 9, 10, 11, 12. The left hand part of the *Fantasia Impromptu* also illustrates his mastery of arm technic. Chopin always wrote pianistically; the most difficult passages in his works can be solved and mastered by the discovery of the proper finger-

ing, or of the particular technical device.

Another valuable suggestion left us by Chopin is that piano students should listen to singers as much as possible and study singing, themselves. Rubinstein and von Bülow gave similar advice. The latter said, "We learn too little from singers. I advise you to go to hear some such artist as Mme. Sembrich. From her you can learn much that will be of value in developing a singing tone at the keyboard."

In practicing Chopin's music it is helpful, to the student whose rhythm is somewhat weak, to accent the bass note at the beginning of each measure, thus making the left hand a sort of orchestral conductor.

The String Quartet

A Radio Talk

By Edward Ellsworth Hipsher

THE STRING QUARTET occupies a place all its own, among musical compositions. Less spectacular than the opera or symphony, it yet represents the highest achievement in refined expression of musical ideas.

The string quartet was invented by the Italian, Luigi Boccherini—born in 1740 and died in 1805—who was composer of the famous *Menuet Celebre*, in A, still a model of appropriate grace and elegance in both melody and rhythm. It is from his "Quintet, Op. 11," which differs from a quartet only in that it introduces an additional instrument with its individual part in the weaving of the musical tapestry.

The string quartet was brought to perfection of form by Franz Josef Haydn; and his works of this type are models replete with the elegance and light humor of his nature. But it was Mozart who achieved the heights of perfection in this, one of the most difficult forms in musical composition. It was exactly suited to his superlative gift for exquisite, alluring and always apposite melody; to his polished taste in the selection and handling of appropriate themes; to his elegance in expression and his unerring sense of ensemble; to his spontaneity in musical characterization and dramatic values; and, last and most precious of gifts, to his unique talent for suffusing a work with that sufficient warmth which is necessary to excite and to maintain the interest of the listener.

The string quartet is built on what is known as the general outline of the sonata. That is, it is a story in tones, developed in several movements quite similar to the chapters of a tale.

There will be a first movement to get the story well and vigorously under way. It will be in the Sonata Form; that is, it will follow the contour of the first movement of a well constructed sonata, in which there will be a strong, vital First Theme, which

soon will give way to an interlude or musical discussion of subordinate ideas; and this will lead into a Second Theme which will be in some grateful contrast to the first—usually more romantic. From this point there will be a general working out of the two themes, which will end in a brilliant peroration much as the good essay or oration finishes in a glowing climax of fine rhetoric.

The second movement will make an agreeable contrast with the first. Thus it usually will be in a slow rhythm. It will be more poetically sentimental and will portray the more tender emotions of the story. It will be the *Balcony Scene*, in which Romeo and Juliet pour out their soul secrets to each other.

Following this will be the third and most playful movement of the work. Originally most often in the form of a minuet, Beethoven quickened the movement and developed this episode into the *Scherzo*, or joke, of the story. It is the comedy scene of the drama in tones, to relieve the more highly wrought emotions of the two preceding movements.

Fourth, and last, will come the most brilliant movement, in strong and rapid rhythms. It will be built of themes full of vitality and dramatic significance; and it will culminate in a grandly cumulative climax of radiant tone which will bring the tale to a satisfactorily happy end.

These are but a few suggestions, but they may lead to a better enjoyment of the exquisite art of the string quartet, than which there is no composition more refined and more fascinating for the true music lover.

(Incidentally, the synopsis here given will apply, generally, to the symphony, the concerto, or to any composition modeled after the sonata form, which has so greatly influenced musical art.)

Do You Know

THAT the earliest records of music, as an art, in Spain, is the singing of Ziryab, a Persian from Bagdad, who settled at Cordova in the ninth century and founded a celebrated singing school.

That Spanish music, as a type, was established by the production of "Carmen" by Bizet (a French composer) in 1876?

That the Spanish style in music may be traced back to little songs of the shepherds in dramatic entertainments written by Juan del Enzina, a composer who flourished between 1483 and 1494?

That Marines are called "leathernecks" because their first uniforms were made with a leather stock about the neck?

That Greek trumpeters, centuries before Christ, used to boast of bursting blood vessels by hard blowing of their instru-

ments—as an indication of musical fervor?

That the ram's horn (Jewish *shophar*) is believed to be the most ancient form of the trumpet, and that it is still in use?

That the sackbut (trombone) was invented by a Spaniard about 1300?

That western Europe was the last part of the earth to know the drum, and that it was brought there by the Crusaders?

That the tambourine has been unchanged for thousands of years?

That the flute received its name from a small Sicilian eel, the lamprey, which has seven marks like holes along its body, and which in Latin was called a *fluta*?

That the Pan's pipes (forerunners of flutes and organs) are the oldest, and surely the most widely used, of all musical instruments?

Mark Twain's Favorite Music

AN ETUDE reader, Miss Georgia Chew, of New Jersey, received from Mark Twain's daughter, Mrs. Ossip Gabrilowitsch, the following list of compositions, which are said to have been the great humorist's best liked pieces of music.

I'm Awearin' Awa', Jean
Flow Gently, Sweet Afton
Annie Laurie
Banks and Braes of Bonnie Doon

Go Chain the Lion Down
Swing Low, Sweet Chariot

Ever Lighter Grows My Slumber—
Brahms

Lullaby—Brahms

Serenade—Schubert

Ave Maria—Schubert

Almighty Jehovah—Schubert

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The Preschool Music Class

By Josephine Canfield

A MUSIC CLASS for preschool children—aged two and a half to five years—can be such a delight to their parents, to the teacher and to the children themselves, that it is surprising that more teachers do not inaugurate such classes, in connection with their private lessons.

The benefits are lasting and far reaching: the child's feeling for rhythm is developed, appreciation of the best music is early instilled, and freedom and practice in self-expression are afforded the child. While no special instruments are taught, the class serves as a sort of introduction to music in general. And those members who later enter upon private study do so with a far greater understanding and interest than otherwise would have been possible for them.

In conducting a preschool music class, the group should be limited to ten or twelve children. Small chairs for them should be grouped in a semicircle about the room, leaving center space for marching, and so on. The class should meet for an hour a week. The lesson period may be divided into approximately four parts of fifteen minutes each: (a) rhythm drills, (b) songs and musical games, (c) simple dances and (d) rhythm orchestra—the order being changed at will. It is well to open the class each time with a simple "Good-Morning" song.

Rhythm drills, during the first few lessons, should include a counting drill: children count in unison *one, two, one, two*, with accents on the *one*. They may pretend to be little clocks and stand, swinging their arms as they say "tick-tock," "tick-tock" and "one-two," "one-two." They may then swing their arms while the music "counts" for them. Any music in decided duple time will do for this.

Next, a march such as *March Militaire* by Schubert may be played, the children listening to discover what the music counts. Let them first clap to it, then march to it. A marching song also should be learned; and the children will enjoy playing soldier to music of *Soldiers March* (Schumann). Another variety of march may be a tip-toe or fairy march to such music as *Andante* from Haydn's "Surprise Symphony."

Other rhythm drills may include Trotting Horses (*Cavalry Trot* by Rubinstein), the children first listening to the music, then trotting as they think a horse trots; Galloping Horses (*Wild Horseman* by Schumann) and many other simple and attractive drills.

Songs should consist chiefly of motion

songs. *Oh, Mr. Bunny Rabbit* is sure to be a favorite, as is *Come A-Rowing*, and for the little girls, *Hush-a-bye Baby*. Both boys and girls will like *Ho, to be a Farmer* and, dressed in overalls and straw hats, will enjoy singing this in public, marching to the music of the song as well. Singing games such as *How d'You Do, My Partner*, *The Mulberry Bush*, *A-hunting We Will Go*, should be used occasionally.

Dances may begin in the simplest manner. Let the children use their imaginations and interpret for themselves, as far as possible. For example, suggest that the little girls play they are butterflies as, to dainty waltz music, they flit about from one imaginary flower to another, using their arms as wings. The boys may be dancing bears (*In the Hall of the Mountain King*, by Grieg is suitable music for this) and dance about as tame bears dance on two feet, front paws dangling loosely. The children can easily learn an Indian war-dance, dancing in a circle about an imaginary camp fire. Steps from folk-dances are quickly learned and, in costumes of Dutch, Japanese and so on, make effective program numbers.

The rhythm orchestra perhaps fills the greatest place in the development of music appreciation, for through it the child is helping to reproduce the classics. For the first three or four months only music in duple rhythm should be used. Before being played by the orchestra the piece should be presented in an attractive way by a story or description; then it may be played while the children clap to it; and finally, when its rhythmic feeling is established, the children play it with rhythm instruments. One good number which the children will love to play is *The Happy Farmer*, by Schumann. Before playing it, let the children, imagining themselves to be farmers, march to the music, swinging their arms as they go. A very few repetitions will familiarize the class with a composition, and very soon the tiniest of the children will come to know these well-loved classics by name. After several pieces have been learned, the class will enjoy a Guessing Game. A piece is played, children giving its name and story; or a piece is played, the children interpreting it with action.

The quick response tiny children make to such simple training as this makes the preschool music class one of the most gratifying of courses. Through it the scope of the music teacher is widened, and, by the happy means of bringing music into the lives of little children, is advanced another step that greatest of all fine arts—Music.

Finishing That Piece

By Edna Faith Connell

ONE OF THE SUREST methods of getting young children to finish their pieces, satisfactorily, is to require them, in their work of review, to start at the end of the piece.

Almost without exception, pupils will start at the beginning of a piece, each time they sit down to practice, notwithstanding the fact that the teacher may have asked them, repeatedly, not to do so. This results in an excellent showing for the first page or two, but the ending will be very inferior to the first part.

Urge, and insist, if necessary, that in the review, the pupil start near the end (never at the beginning) and play the selection backwards, in the same manner, very care-

fully, and in sections, as was done in the first place, when the composition was studied to master the "tricky" places.

The teacher should mark the starting points each time. For instance, take the Coda for one section. Then possibly the entire last strain; then the section next before this. By this method of practicing, it may be seen that the ending will be repeated so many times, that a fine balance in rendition will be obtained.

If you have not tried this novel system of practice, do so. It will be found to be fascinating to the pupil, and most gratifying to the teacher, when the results are realized.

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A Great Poet as Music Critic

(Continued from Page 651)

history gives all her sons; France bestowed on him the easy, elegant grace which so distinguishes him; Germany imbued him with his deep romanticism. And in addition Nature gave him a neat, slender, delicate frame, the noblest of hearts, and genius. Yes, Chopin must be called a genius in the truest sense of the word. He is not a virtuoso only, he is a poet; and nothing can equal the pleasure he gives when he sits at the piano improvising. Then he is neither Pole, French, nor German; he claims a far higher origin, for he comes from the land of Mozart, of Raphael, of Goethe, and his true Fatherland is the dreamland of Poetry."

He hears it said that there are not enough melodies in "Les Huguenots" and at once decides, with characteristic energy, that "the only difficulty consists in 'not seeing the woods for the trees.'"

He talks in one passage of Rossini, the "Swan of Pesaro," surrounded by the gabbling of geese. In another passage he pities the poor "Swan of Pesaro," who is in danger of being torn asunder between the German eagle and the Gallic cock—figures only important as showing the spontaneity of such thoughts and the light touch which enabled him so successfully to present the same idea from different points of view without spoiling it or making himself ridiculous.

Heine was indeed a brilliant and a many-sided writer. There were few subjects he left untouched in the course of his essays and feuilletons; and it would be well if all writers who, in the periodical literature of to-day affect almost omniscience, were as well equipped, were as wisely and deeply read as he.

Heine's hates, like his loves, were very strong and unreasoning, and the result is shown in lamentable prejudices which seriously detract from the value of his criticisms and conclusions. But the bias is easily seen, and the savage invective which he hurls against individuals, races, and causes, regarding them apparently as personal enemies of his own, warns the reader against accepting either his statements or conclusions.

An English writer has said, "Heine merely describes performances and performers, and records the effect which a work or an artist seems to have made upon the audience. Such 'critics' exercise an important function for the passing generation. But the lapse of a very few years shows how sadly they are lacking in the gift of perspective. In old files of newspapers we read warm praise of long forgotten works and artists, and much indignation about matters of no moment to us, along with unfulfilled and falsified prophecies. The real critic, whose opinion can be trusted to stand the test of time, is very rare, and fortunately his services are not much required. For all the practical purposes of a later generation, a chatty reporter is best. He seems to bring us into personal contact with the composer and the artist; and we would rather read Kelly's description of the first performance of "The Marriage of Figaro" in Prague, than all the critical estimates, the scientific analyses and most carefully considered prophecies which the files of the Prague daily papers could offer."

A trial has been made to show that Heine attempted to blackmail both Liszt and Meyerbeer, when he was almost at the point of starvation in Paris. Liszt refused to aid him, but Meyerbeer did help Heine on many occasions, as it appears that all composers were not like Liszt averse to "buying recognition on the market."

Even after Meyerbeer had been obliged to decline to satisfy Heine's request for aid, as his purse could no longer satisfy his demands, we find that he sent Heine through a friend a thousand francs, crying, "What, the greatest poet of Germany in such need!" and added a humble request to be permitted to call on the sick man the next day.

Forgetting this blot on Heine's escutcheon, we would prefer to remember the "Buch der Lieder" or the "Romancers" for their enduring worth and merit.

Of Thalberg, Heine wrote:

"As in his life so in his art he shows such inborn tact. His playing is so gentlemanlylike, so well to do, so respectable. There is only one whom I place above him, that is Chopin, who, however, is more of a composer than a virtuoso. With Chopin I forget his mastery of technic in the sweet depths of his music, in the almost painful pleasure of creation, as deep as they are tender."

The reader will know how far to trust our critic when he goes on to call Chopin "the great tone-poet who can be placed beside only Mozart, Beethoven, or Rossini."

Although Heine seems not to have been fond of singers, and seldom speaks of them with much patience, the more striking is his testimony to the charm of "that wonderful pair of nightingales, Mario and Grisi, who made the very spring blossom with their voices."

In all his unjustifiable and bitter attacks, there are none more so than his allusions to Jenny Lind, "The Swedish Nightingale," who after her first and futile visit to Paris in 1842 positively declined to sing there again, although she created a furore in every other musical center in Europe. We fancy that it was not so much this resolution on her part as the fact that his dearest foes were the English, who went quite mad over the Swedish singer.

Heine hated the English—did not approve of anything they said or did—and yet, with the irony of fate, there is no country in which Heine's poetry has had a greater vogue.

Although it was in Heine's writings that Richard Wagner found the idea of the *Flying Dutchman's* salvation through a woman's love; yet, after his failure in Paris, Heine's judgment upon Wagner's aims, methods and music, was that of many prejudiced and ignorant critics of his time.

The various glimpses of musical life, of musicians, performances, criticisms, and tendencies, which make these articles so interesting to the amateur and student of musical history, have no intrinsic value as contributions to musical history. We are transported to the actual period, like the worthy citizen in Hans Christian Andersen's fairy tale who wore the magic slippers; but, although the musical world of Paris, in the period between 1831 and 1844, moves vividly and distinctly before our eyes, we see everything through spectacles which discolor, distort, and exaggerate too many details. It is remarkable that the most thoroughly appreciative passages, those which are of any service to musical history, are those which deal with four Italians—Rossini, Donizetti, Bellini, and Paganini. His remarks about the first are more or less built on hearsay, however cleverly put; the second comes in for some good humored, but very pointed, persiflage; but his account of poor Bellini in his last years of affliction forms a real contribution to the personal history of great musicians;

(Continued on Page 674)

VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Throat Afflictions.

Q. I am twenty-two years of age. Had an attack last winter of scarlet fever, have had diphtheria, and had my tonsils removed. I have been singing for the last five years, but only recently took up lessons. A doctor said lately my throat looked clear and strong. (1) Would above diseases, which attack the throat severely, injure my chances of success? (2) I sing in my church choir, and sometimes as a tenor soloist. Recently a visiting organist, who had heard me sing a solo, arranged for an audition with a fairly prominent city vocal teacher who offered to train my voice without fee. He believes I have everything to enable me to go very far, providing I exercise tremendous patience. However, I am dubious of his methods. He has me sing in his chorus of about one hundred and thirty, and the work is heavy and some of it very dramatic. He tells me I am most untrained, though of course my lessons are supposed to be correcting that. However, I feel convinced that I should not be singing at all, as there is a decided change in my production, very unpleasant for myself to have to listen to, sounding very metallic and cloudy. Do you think I should discontinue all vocal activities? I want to see a great teacher, for the sake of being certain that the foundation is within me. Is not this the right thing for one like myself?—K. G. D.

A. (1)—The diphtheria and tonsil operation might leave the throat in a condition unfavorable for good singing. See the best throat specialist you have, about this. Go to one who has had experience in dealing with singers' throats. (2)—The choral work you are doing is likely to be too much for a singer of as little training in voice use as yourself. You do well to question the wisdom of a course which results in bringing an objectionable quality into your tone. It is possible that the heavy choral work may be responsible. Perhaps you have not understood or rightly used your teacher's instruction. Certainly you would do well to obtain the expert opinion of a vocal authority before deciding to study for the profession. But be sure that the opinion you do get is that of one who is a genuine authority, and not merely one of those who are self-deceived as to that point. Find a teacher who, over a series of years, has been taking students from the beginning, several of them, and bringing them to the point where their voices are of an agreeable quality, are used with ease, and the singers exhibit a good legato and sostenuto, with shading, tone coloring, intelligibility, and show a reasonable degree of interpretative power. We cannot expect all to be fine artists, because natural vocal gifts vary. Hear several pupils of the teacher you think of interviewing, and do not be misled by propaganda of a teacher, his pupils or his friends. By their fruits ye may know them. Sometimes a teacher's good reputation is gained because of the naturally fine voice of a student, or through a pupil in whose case the foundation work has been done by some one else. Do not attempt preparation for the profession unless you are thoroughly satisfied of your native endowment for it, and what is equally important, that you would rather be a fine singer than anything else in the world. It takes conviction and enthusiasm to win against the difficulties which confront the student who purposes becoming a professional vocalist.

Vowels and Opera.

Q. I have a degree in music from a fine school. I cannot study further under a great artist, and as I have a freely produced tone and good breath control, I am going to try to study alone. Two things are bothering me. Must I be able to sing all the vowels, both open and closed, throughout my entire range perfectly? It seems hard to do anything other than an Ah on high tones. Is that because I have practiced it more? I have thought some of the prominent singers I have heard on the radio tended to be a little unintelligible on their high tones?

A. Can you suggest some of the easier operas I might be learning. I am a mezzo-soprano. I have studied Italian, French and German. I would like you to send me a list of the standard Mezzo roles, and state from which publishers I can obtain the scores. I am interested in the operas which have only "bits" in them, as well as the great roles.—R. E. A.

A. To your first question: Some critics and teachers are very kind to artists who modify much the vowel upon their highest notes. Others are more exacting in the matter. One thing is certain, the more free the tone production, the easier it is to keep the vowel shape sufficiently normal upon high tones to make the word intelligible. We have heard such maltreatment of the "e" in "me" on a high pitch, by a Metropolitan Opera tenor, singing over the radio, that the word came to us as "may." We could not think that the radio was to blame for this.

Regarding your second question nearly all the leading publishers have in their catalogs collections of opera solos for each class of voice.

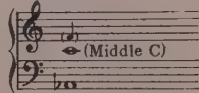
Certain artists, who a few years since were announced as contraltos, are now advertised as mezzosopranos. Possibly they have added to

their compass in an upward direction. We are ignorant of the range, breadth and general color of your voice, but you might perhaps profitably study the mezzosoprano parts in "Martha" by Flotow; "Mignon" by Ambroise Thomas; "La Gioconda" by Ponchielli; and "Faust" by Gounod. If you can put passion into your singing, you might do some work on "Samson and Dalila" by Saint-Saëns. Perhaps you would enjoy "bits" to be found in "Carmen" by Bizet and "Madame Butterfly" by Puccini. Notwithstanding that you have done much vocal study, it would be of great advantage to you to secure the personal coaching of a good instructor while you are working on operatic numbers. It would be well for you to procure the full catalogs of vocal solo music of the leading publishers, to seek additions for your repertoire. All works mentioned here may be secured from the publishers of THE ETUDE.

A Restricted Compass.

Q. I am a baritone with a good full tone from C in the treble clef down to A-flat; but above C in the treble clef it is not so good, and sometimes it strains my throat to try to sing higher. I have had a little more than two years' training, and was taught to use a relaxed jaw at all times. Where may I purchase "Plain Words on Singing," by William Shakespeare?—D. E. P.

A. If we understand you correctly, you sing with a "good full tone" in this compass:



but find difficulty in singing above the "Middle C" shown in our illustration. With good teaching, and your own intelligent study and practicing, and provided that you have not a "freak" vocal organ, you should be able to sing at least to the F above Middle C, indicated by the quarter note. The "relaxed jaw" does not mean a condition of the jaw somewhat similar to that of a wet cloth depending from the finger-tips. It means for the singer a condition of "responsive freedom," or absence of rigidity, combined with tonicity, or readiness to do. Learn how to "start" or "attack" the tone on the vowel with a free tongue and jaw, while standing with the upper chest well up, but without any strain, and having a feeling just under the breast-bone and shoulder blades as if you were gently but firmly endeavoring to continue to inhale at the moment of beginning to sing. Retain this while continuing the sound. You will not actually succeed in inhaling while you sing, of course; but, in creating the sensation referred to, you will be balancing the pressure of the exhaling muscles by the continued action, in some degree, of the inhaling muscles, which is involved in true control of the singing breath. Add the determination to compel each ascending pitch to sound fully to the lightest breath pressure that will bring it, and remember that the tone normally tapers somewhat and very gradually in breadth, though not in "ring" or carrying power, as the pitch rises; and you will be on the road to an extension of your present compass combined with physical ease and good quality of tone. The book you mention is now permanently out of print.

Dancing and Singing.

Q. As a subscriber to your magazine, may I ask your advice? I have a daughter aged twelve and a half years, who has a very promising voice. She is studying toe dancing and other types; but her future voice has first consideration. Will any of these forms of dancing strain her vocal cords or in any way injure her voice?—Mrs. M. H. F.

A. If the young toe-dancer, while practicing, imprisons breath by "closing" the throat, as she would have to do, for instance, if she were lifting upward a heavy weight, she may thereby bring more or less strain upon the muscles which adduct and tense the vocal cords. If, while dancing, the girl inhales and exhales normally, such a condition cannot arise. Go into this matter carefully with the girl herself and with her dancing teacher. Singing consumes much vitality, and one cannot expend considerable nerve force in general, or special, muscular activities, and at the same time have it for use in singing. The late Madame Marchesi, one of the most eminent singing teachers of all time, declined to take into her classes a girl who would not in every way conserve her strength for her vocal work. No bicycle riding, for instance, for the Marchesi pupils. Moderate exercise in fresh air, and sunshine are advised for every young girl; swimming also for the prospective singer. But be sure that the water is pure, and is kept out of the inner nasal passages and ears.

* * *

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Exercises that Strengthen the Fingers

By Arthur A. Schwarz

AFTER the great Isidor Philipp, whom James Hunecker called the modern Tausig ("Mezzotints" by Hunecker, in the chapter on piano studies), has tackled technic, as in his monumental "Complete School of Technic," one would say that all the possibilities of the subject had been exhausted. At the risk of seeming presumptuous, I offer some fingerings for double-note study, which I have nowhere encountered. To be sure, these fingerings have, some of them, been used in double-note trills, but I never have found them recommended for scale practice.

The results gained by their application, especially after using the rhythmic suggestions of I. Philipp, will prove a revelation. The scales should be practiced in two or more octaves and in all keys. One octave, only, is here given; and the left hand is to be played an octave lower than written.

Ex. 1
M.M. ♩ = 60

These same fingerings should be used for Example 2, which is also to be played in all keys, ascending and descending.

One need only play the scales and Example 2 in D major and E-flat to realize the tremendous difficulty of these technical inventions. The benefit of their study will be apparent at once.

Ex. 2
M.M. ♩ = 60

I append two more exercises which are for those only with strong fingers and wrists, and a good stretch; though, if used with the utmost discretion, they are excellent stretching exercises. As they are extremely fatiguing, they are not to be played more than three minutes.

Ex. 3
M.M. ♩ = 60

Especially beneficial are these exercises in revitalizing piano technic after several years' inactivity.

A Game of Flats

By Harold Mulineux

AFTER the playing of the old lesson, do you dread to start the new lesson? Does the eternal forgetting of the sharps and flats in the new exercise irritate you to the point of nervous exhaustion? If so, try this simple little note game. It actually teaches the pupil to remember sharps or flats as he reads, and most pupils love to play it.

"Jim," we say, in introducing our little game, "what do you see at the beginning of this exercise just after the clef signs, and before the first note?"

"The time signature."

"Correct. What else?"

"One flat."

"That's right. Which one is it and where is it on the piano?"

Jim will recite B-flat and point out several of them on the piano to get their positions well in mind.

"Let's play the flat game, Jim." At this point the teacher should form a rough estimate in his mind of the approximate number of flats in the exercise. "Watch carefully for the flats, and for every flat you miss or I have to tell you about, I will put a mark at the top of the page. If you have more than five marks against you when you finish the exercise, then I win; if there are five or less at the finish, then you win."

Jim will be extremely cautious to make sure that he does not overlook any. If he becomes overly cautious, making the reading laborious, then the teacher should add another scoring point—the right to take a mark for himself, every time the pupil

hesitates too long in deciding about the note.

The first time the pupil misses, the teacher should chide him just a little, in much the same manner as one of his playmates would be apt to do. When the incorrect note sounds, the teacher should make the mark at once (even though the correct note might be played immediately), and say, "Aha, now I've got one." Jim will usually learn to remember so well that in a short time it will become necessary to decrease the number of missed flats allowed if the game is to be kept interesting. This game is valuable in teaching the child to think the flat rather than to depend upon hearing a bad sound and then correcting it.

Bringing Up the Left Hand

By Gladys M. Stein

Young piano pupils in the early part of the second grade often have better control of their right hand than of the left.

Very few of these students are interested in doing extra practice on the bass parts of their regular pieces, but if the teacher will give them a book of tuneful left hand solos such as "Five Little Tunes for Five Little Fingers" by Mildred Adair and inspire them with the idea of learning something different, they will soon develop the lazy hand.

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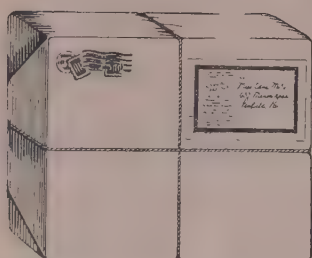
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Quicker Practicing

By Louise Gros

WITH many young pianoforte students practicing a new piece consists in playing it through from beginning to end (usually far too quickly) several times in succession, making the same mistakes in time or notes in every repetition, until these mistakes become a fixed habit difficult to correct.

The best, and in the long run, quickest way of learning a new piece is to practice each phrase alone very slowly, with separate hands, paying strict attention to such details as right notes, fingering, and time, and insisting on every repetition being exactly the same.

To play a phrase incorrectly after perhaps two correct renditions, simply nullifies the good of the two previous repetitions, and practically means starting all over again; hence the importance of slow practice with the mind keenly alert all the time.

It may take a dozen or more repetitions, depending on the difficulty of the piece, and the technical ability of the pupil, but the time will not have been wasted; for the details will be fixed, and mistakes will be less likely to occur when it comes to work-

ing up the suitable speed of the piece. Each succeeding phrase should be practiced in the same way, joining it to the previous phrase (or phrases), until the entire piece can be played through slowly, and without any mistakes, several times in succession.

From these slow beginnings the speed of the piece can be gradually increased, until the correct tempo indicated has been attained, when the finer details of interpretation, including pedaling, can be attended to.

Practicing a new piece of music is like learning a piece of poetry, each sentence of which must be learned separately. No one would be so foolish as to attempt to try to learn a whole poem, or even one verse, all at once, yet this is exactly what many pianoforte students try to do when they set out to practice a new piece.

In studying a new composition it is not the constant repetition which makes perfection, but the "making haste slowly" that will ultimately bring success to the pupil who has the patience to work towards this very much to be desired goal.

"Time"

By C. F. Thompson

WHEN young beginners can play quarter notes and those of longer value steadily and in good time, the teacher is apt to brace himself and attack eighth notes with about the same enthusiasm he displays for leaving the house when the thermometer reads ten below.

Very often this attitude seems to be justified. Why should a child who can understand that a half note is twice the length of a quarter, and who can tell one glibly that a quarter note is twice as long as an eighth, play the eighth notes as if they were only about thirty-second notes in time value? We see this fault all too often.

Perhaps it is because teachers are apt to impress upon the pupil's mind the idea that

eighth notes are "faster." This is often attacked by counting the eighth note as the beat note in practice, and thus making, for example, two measures of four eighth notes in one real measure of four-four time. But when the pupil returns to counting one to a quarter, the trouble pops out again.

A method which has given better results in some cases is this: Explain to the pupil, not that he must "get two eighths into the time of a quarter," but rather that he has plenty of time to play the eighth notes, because there are only two of them to each quarter note. This method has steadied more than one pupil, and banished forever the hurried feeling before experienced in playing eighth notes.

Hallowe'en Spirits Go Musical

(Continued from Page 612)

Jack-o-Lantern. "The one that James Whitcomb Riley told about in his beautiful poem. Norma Stevenson says it finely, and I am asking her to speak it for us to-night."

(Norma speaks)

Jack-o-Lantern. "Now, Mr. Ghost, we will have some pieces especially to please you."

The GhostWright
SpooksGallup
The Jolly Phantom.....Baines
A Ghost Came Creeping.....Ketterer
(Ghost leaves the stage.)

Jack-o-Lantern (looking around surprised).

"Why, where are the Witch and Goblin? And even the Ghost seems to have disappeared! Such is the power of music to dispel evil spirits. Well, let's have some Jack-o-Lantern pieces, anyway."
March of the Pumpkins.....Copeland
Hallowe'en FrolicsOverholt
Jack-o-Lantern Parade (duet).Rapelje
(Playlet may end here, or in case the teacher takes the rôle of Jack-o-Lantern, which simplifies the order and announcing of the musical numbers, she may now close the program by playing some such number as *Witches Dance* by MacDowell.)

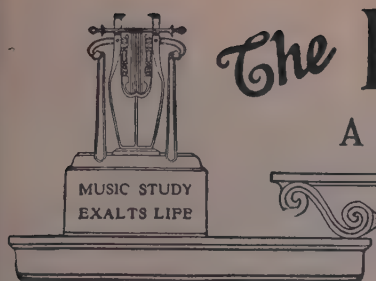
(CURTAIN)

Almost any of the numbers given may be omitted, or others more available may be substituted. To assist in making any needed changes, a list of compositions, suitable for such a program, is added.

Ghosts and GoblinsJohnson
WitchesRogers
The Ghost of the Haunted GrangeEwing
The Ghost in the Fireplace...Crosby
A Ghost StoryBerwald
March of the Hobgoblins.....Crosby
Goblin's MarchPreston
March of the Goblins.....Overholt
HobgoblinsHarris
Hallowe'en ParadeTerry
Dance of the Witch Doctors...Ewing
Hallowe'en PranksRolfe
NightmareBennett
Jack o' Lantern.....Baines
The GhostWareing
Jack o' LanternMorrison
The Witching Time o' Night..Crosby
Hallowe'enBurleigh

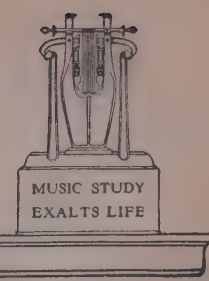
4 Hands

HobgoblinsWilliams
Danse GrotesqueBerwald



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—October 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

FOURTH YEAR AT THE PIANO—WILLIAMS.....	\$0.50
MY FIRST SONG BOOK—FOR LITTLE PIANISTS—RICHTER.....	.25
PIANOSCRIP BOOK FOR BEGINNERS—JONAS.....	.40
PRESSER'S CONCERT MARCH ALBUM FOR ORCHESTRA—PARTS, EACH.....	.20
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RECREATIONAL ALBUM FOR DUET PLAYERS—PIANO, FOUR HANDS.....	.35
SEA ALBUM, THE—PIANO SOLO COLLECTION.....	.30
THIRD YEAR AT THE PIANO—WILLIAMS.....	.50
THIRTY RHYTHMIC PANTOMIMES—RILEY, GAYNOR AND BLAKE.....	.75
UNDER THE BIG TOP—PIANO SOLO ALBUM.....	.30
YOUNG PEOPLE'S CHOIR BOOK—S. A. B.25

A "Telescope" for Music Lovers

To the naked eye, only the most brilliant of the stars are recognizable in the heavens. Through a telescope, however, the many less brilliant stars become recognizable and can be located with little difficulty in the constellation to which they belong.

In many ways, The Etude Historical Portrait Series is like a telescope—a musical telescope—focused on the "stars" of the music world. Through it you can see not only the famous musical celebrities of the past and present but also those less prominent (but nevertheless important) in their various fields of musical endeavor. Brief biographies "locate" these individuals—tell where and when they were born; where, what, and with whom they studied; and what they accomplished.

Forty-four pictures with biographies are presented each month in THE ETUDE. Over 2,500 have appeared to date and there are almost as many still to come. At least, the series will not be concluded until everyone deserving of recognition in the field of music has been included.

Will you look and enjoy this spectacle with us?

Anyone desiring extra copies of this or any previous installment for scrap-book purposes can obtain them from us at the rate of 5 cents a sheet.

Presser's Two-Staff Organ Book

For One or Two Manual Organs

It has been the publishers' experience that a new organ book is about the most appreciated announcement among the forthcoming publications described in this "monthly letter." The reason for this is obvious. Probably no regularly engaged musician has greater demands made upon him for an extensive repertoire, and frequently, especially in smaller churches, the compensation received does not permit the outlay of any considerable sum for sheet music.

While a book of organ music is an economy for every church musician, this new volume at the special advance of publication price is an unusually fine bargain. It will contain a generous collection of material for use as preludes, offertories and postludes, all printed on two staves and so arranged as to be effective on organs of limited registration. This arrangement should prove of real help to the organist who has little time for practice, to the individual who is accustomed to the reed organ or piano and is suddenly called upon to play the pipe organ; yes, it will also serve

Leading the World



● In the Olympics at Berlin, the athletes of the United States piled up more points than those of any other country. As one sports' writer put it, "The mark of a champion is that he can 'take it.'" The thing that gives us the most confidence about American progress is that we, as a nation, have shown indomitable signs of endurance. "We can take it." No matter what happens, we laugh at fatigue, disappointments and obstacles.

American musicians who stuck it out during the great depression, which was in no sense a local depression in music but a world-wide financial debacle due to the Great War, are now reaping their reward. Three hundred percent more pianos were sold in the first six months of 1936 than in 1935. More people are realizing the

practical importance of music study to the individual, to the family and to the state, than ever before. Capitalize these opportunities by new efforts to secure larger classes, new recitals, new study of up-to-date teaching material. If the Olympic victors had not prepared for their great effort, the United States would not be leading the world in that field right now.

the church or Sunday school pianist, as the pedal notes printed on the lower staff can be played by the left hand.

Truly, there is an exceptional opportunity for economy in repertoire maintenance in ordering a copy of this book at the special advance of publication cash price, 40 cents a copy, postpaid.

Christmas Music

As you peruse this copy of The Etude and your eye lights on the above caption you may be startled; but, really, Christmas is not so far away. Indeed, many choirmasters, organists and those having in charge the selection of music for the church have already sent in inquiries and requests for new material to look over with a view to arranging the Christmas program.

Now is the time to send to Theodore Presser Co. for music to examine and for information on Christmas publications. An especially trained personnel, which includes individuals actively engaged in church work as organists, choirmasters and soloists, will gladly assist you in making a selection. Write fully, describing your needs and request the material "for examination." Send for *Folder P-2, Christmas Music for the Church*; *Folder P-13, Christmas Solos and Duets*; or, if you are interested in day or Sunday school entertainments, ask for *Folder P-10*. These may be had FREE for the asking.

An exceptionally fine lot of new Christmas music is being published this season. Last year Harry Patterson Hopkins contributed easy-to-sing arrangements of *Three Polish Christmas Carols* (.15) that were acclaimed everywhere they were heard. He now presents another Polish carol, *Gently Rests the Saviour* (.08) arranged for mixed voices. Mrs. R. R. Forman, whose flow of inspirational melody seems practically inexhaustible, is offering a set of *Two Christmas Carols—The Message of the Angels and Beautiful Star of Bethlehem* (.10) arranged for two-part singing, preferably for treble voices. Lily Strickland, celebrated American woman composer, has written two fine anthems for choirs—*Sing, O Sing* (.12) is an anthem for soprano solo and

mixed voices and *Once on a Night in Bethlehem* (.12) is an anthem to be sung a cappella.

Incidentally, there is a new anthem for Advent published this year. It is entitled *How Beautiful upon the Mountains* (.12) and is a composition of William Baines.

In choirs where the feminine section is sometimes depended upon for the entire musical program, and in young ladies' schools, academies or colleges, the new arrangement for three-part singing of Chas. B. Hawley's cantata, *The Christ Child* (.75) will be most welcome. This has been one of the most popular Christmas cantatas in its arrangement for choirs of mixed voices and it lends itself readily to the new three-part arrangement.

Choir soloists will enjoy singing Harry Alexander Matthews' new Christmas solo. *A King Was Born* (.50). It is published for both high and low voice.

For the organist there is a brilliant new transcription of *Silent Night* (.50) by Clarence Kohlmann.

Those seeking music for Christmas entertainments will be interested in two new readings with musical accompaniment by Frieda Peycke—*Christmas Eve* (.50) and *The Christmas Spirit* (.50).

Any of the above mentioned new publications, as well as thousands of other Christmas numbers, may be had for examination from Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

Going to Move?

If you are going to change your address, don't forget to notify THE ETUDE. The U. S. Post Office will not forward magazines without payment of additional postage. Failure to send us notice of any change in address will therefore require payment of forwarding postage, delay delivery of your copy and risk loss in the mails. Prompt notice (four weeks in advance, wherever possible) will enable us to correct our records and continue service to your new address without interruption.

Save yourself unnecessary inconvenience, risk and expense. Drop us a card if you're going to move, being sure to give BOTH your OLD and NEW addresses.

The Cover for This Month

THE ETUDE is indebted to Dr. Josef Hofmann for his generous courtesy in lending from his personal collection a highly prized autographed photograph of Anton Rubinstein for reproduction on the cover of this issue.

The great Anton Gregorovitch Rubinstein was born in Vichvatnets, Bessarabia, November 28, 1830. He died at Peterhof, near Petrograd, November 20, 1894, when his celebrated pupil, Josef Hofmann, who had been world-famous since he was nine years of age, was nearing the age of nineteen. Rubinstein lived in Dresden the last several years of his life and while he lived there Josef Hofmann travelled twice a week from Berlin to Dresden for piano study under Rubinstein.

Space here does not permit detailing of his tours and the various incidents of his successful career, but music folk of the United States no doubt will be interested in the recalling of his visit to the American continent in the season of 1872-1873 when he played 215 concerts. He was one of the greatest of all the pianists of the world, rivalling the supremacy of Liszt with his amazing technique and the fire and soulfulness of his playing. He was a master piano pedagog and a fluent composer. Some of his major works, including operas and oratorios, are seldom heard to-day. Much of his chamber music, lighter compositions, his songs, and one of his symphonies (Op. 42, *Ocean*), however, keep his name among the immortal composers.

Those who would like to know more about the life of Rubinstein, now that they are in possession of so excellent a portrait as given on the cover of this month's issue of THE ETUDE, may obtain in *The Etude Musical Booklet Library* series for 10 cents a short biography of Anton Rubinstein by Dr. James Francis Cooke.

Presser's Concert March Album for Orchestra

Concert orchestras, especially those formed of student musicians in high schools, academies and colleges, find frequent use for marches, not the type used by bands for parades, but the more stately concert march of the assembly or festival program.

In order to insure a variety of such material for the repertoire of these organizations, the publishers are issuing this inexpensively priced compilation, the arrangements of which have been made by a skilled musician from the compositions of outstanding American and European composers. While the instrumentation, as will be noted, includes all of the instruments of the modern school orchestra, smaller groups may give an effective performance of these marches. The piano part will be cued in for use as a Conductor's Score.

The instrumentation includes: Solo Violin, First Violin, Violin Obligato A, Violin Obligato B, Second Violin, Viola, Cello, Bass Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Trombones (Bass Clef) or Baritones, First and Second Trombones (Treble Clef) or Baritones, Horns in F, E-flat Horns, Tuba, Tympani, Drums and Piano (Conductor's Score).

In advance of publication orders may be placed for the various instrumental parts at 20 cents a copy, postpaid; the Piano (Conductor's Score) at 40 cents, postpaid. This collection will be sold only in the U.S.A. and its Possessions. (Continued on page 670)

Under the Big Top

A Collection of Circus Pieces For Piano



Everything about the circus as it enters town, from its colorful railroad cars, or its ornate transportation wagons or trucks, as the case may be, to the complete set-up of its menagerie and its grand performance,

has a magnetic appeal to juveniles. Those of us who have seen circus performances, whether we be young or old, have found more than one occasion when we have admired the clever way in which some composer of pieces for the piano pupils in early grades has been able to create a little musical composition quite characteristic of its title which in some way was akin to the circus.

With particular care our editors have been examining during recent months a great many such pieces with the aim of securing a nice variety, not only with regard to characteristic qualities reminiscent of some circus character or incident, but with regard to elementary technical content, in order to get together this commendable collection of first and second grade piano pieces. In due course the final selection will be completed and engraved plates passed on to the lithographers, press work finished, and the books delivered with the binding done.

Meantime, those piano teachers who wish to be sure of a copy of this book may have the advantage of a low advance of publication offer price by sending 30 cents with their order for this book, and when ready a copy will be delivered to them postpaid for this price.

The Sea Album

A Novel Collection of Characteristic Piano Solos

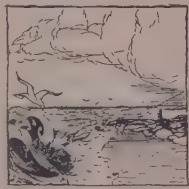


The vast realm of the mythical Neptune has a strong appeal to those whose emotions are sensitive to romance, adventure and mysticism. Many composers have been prompted to put into their compositions the

crashing of the surf, the singing melodies of its mystical calm nights, the rhythms of the ocean's waves, and the light-hearted dance tunes and songs of the men who on ships' decks far out on the waters find rhythm and melody a great consolation and an unequalled means of entertainment.

It is a taste of such compositions that this piano collection will seek to give students in the second and third years of study. It is quite obvious that a group of compositions of this character will be particularly helpful to those teachers who like to work up a continuity and include costuming and scenic effects in their pupils' recitals.

The advance of publication cash price of this album is 30 cents, postpaid.



Third Year at the Piano

Fourth Year at the Piano

By John M. Williams

The present-day teacher expects the instruction book she uses to be a "time-saver"; that is, it must contain just enough progressive studies for the average pupil to cover the grade. This saves many weary hours searching for teaching material and considerable expense to the pupil.

The many who have used Mr. Williams' *First Year at the Piano* (\$1.00) and *Second Year at the Piano* (\$1.00) know how admirably they present the studies in progressive order, how interest is maintained throughout and how "noticeable" progress is made. Surely, they will want copies of these new books for the third and fourth year in their reference library.

Now is the time to obtain them while they may be ordered at the special advance of publication cash price, 50 cents, postpaid. Copies will be delivered just as soon as the books are printed.

Recreational Album for Duet Players—For the Piano

In the making of "home music" no more easily arranged rendition of other than solo performances is feasible than the playing of piano duets. Vocal and instrumental solos and ensembles usually require some rehearsing; piano duet players, as a rule, are "sight-readers." Many a pleasant hour may be spent at the keyboard in playing over piano duets and the cost is very little when the music is obtainable in a well-selected collection such as this.

The demand for piano duets for studio use and in piano recitals is such that the frequent

publication of them in sheet music form is necessary. From some of the best of these issued in recent years the editors are compiling this *Recreational Album* for players capable of playing Grade 3 and 4 music. None of the arrangements has been included in any previously published collection.

Teachers and piano players will be interested in knowing that a copy of this excellent book may now be ordered at the special advance of publication cash price, 35 cents, postpaid.

An Acknowledgement

● In the last issue (September 1936) THE ETUDE expressed its appreciation to those through whom it obtained the cover for that issue, "Whither Youth." This photograph was selected because it illustrated a special appeal, and the publishers of THE ETUDE did not identify it as a portrait of Miss Grace Castagnetta, well known concert pianist and co-author with Hendrik Willem Van Loon of the recently published children's song book, *The Songs We Sing*.



© Berger Studio

Miss Castagnetta made her debut as a child prodigy. Born in New York of a Scotch mother and an Italian father, she early showed a love of music and gave her first public performance at the age of four. Her teacher was Dr. Nicholas Elsenheimer. At fourteen she went to Germany and studied at the Staatliche Hochschule für Musik, graduating after four years with highest honors in piano and composition. Since graduation Miss Castagnetta has returned twice to Germany for recital tours and twice has had the honor of playing before musical groups in the home of Frau von Bülow, widow of the famous Hans von Bülow. She has played in Berlin, Hamburg, Cologne, and other leading European cities, and in this country with such important organizations as the National Symphony Orchestra, Washington, D. C., the Portland Symphony Orchestra, Portland, Oregon, and in nation-wide broadcasts over the Columbia Broadcasting System.

Since the September cover was used by THE ETUDE with the permission of Henry Berger, Jr., photographer in Portland, Oregon, and owner of the copyright on the picture, for the purpose of typifying *Whither Youth* rather than as a portrait of an individual, it was quite natural that the matter of identity did not come up. Now that the portrait has been identified, THE ETUDE wishes to extend also to Miss Castagnetta grateful acknowledgement for its use.

Thirty Rhythmic Pantomimes

For Home, Kindergarten and Pre-Piano Classes

Song Texts by Alice C. D. Riley
Music by Jessie L. Gaynor
Descriptions and Illustrations
By Dorothy Gaynor Blake

Few teachers of juveniles are unfamiliar with the Riley-Gaynor songs, those clever lyrics and easily learned and memorized tunes that these talented educators produced in such profusion. Mrs. Gaynor, whose fund of melody seems to have been inexhaustible, wrote these primarily for use in her own classes and results achieved led to the publication of them in the familiar three *Songs of the Child World* volumes.

Among the students in Mrs. Gaynor's latter classes, none was more interested than her own daughter, Dorothy, now Dorothy Gaynor Blake, well-known composer and one of the foremost contemporary authorities on child training in music. Mrs. Blake, remembering that her mother always had the little tots do "rhythmic pantomimes" when singing, feels that other teachers should know of these too and, accordingly, has selected thirty of them for this fine book, giving a clear and direct description of each, with illustrations of the actions in the matchstick-like style of plain line drawings. She also mentions 75 other numbers from *Songs of the Child World* to which these "rhythmic pantomimes" may be adapted.

There is an immense amount of detail for our Publication Dept. in the preparation of this book, but the work is progressing satisfactorily and it is hoped that copies soon will be ready for those who have ordered them in advance of publication. However, during this month, orders may be placed for first-off-the-press copies at the special cash price, 75 cents, postpaid.

My First Song Book

For Little Pianists By Ada Richter

Probably one of the most frequent requests teachers receive from parents of their pupils is that the youngsters be taught to play some old song that the parents have learned to love. Many of these requests are made long before the students are capable of playing even the simplest of these songs in their published arrangements for voice with piano accompaniment.

Here, in this book, are some 40 songs arranged for playing by the veriest beginner at the keyboard. In fact, the arrangements are, many of them, in the five-finger position. The text is printed between the staves, thus making it easy for the youngsters to sing as they play.

For convenience the songs are divided into six classifications:

Songs I Sang When Very Young
Songs I Sing on Holidays
Songs I Sing in Church
Songs Children Sing in Far-Away Lands
Songs I Sing in School
Songs My Parents Like to Sing

This book will have, not only a sentimental and an interest-creating value, but a practical use as well in piano instruction. Singing the text while learning to play a piece serves to inculcate in the pupil a sense of rhythm. The rhythmic variety in this book is most extensive.

While this book is in course of preparation for publication orders may be placed for single copies at the special price of 25 cents a copy, postpaid.

(Continued on Page 671)



World of Music

(Continued from Page 608)

THE "DIAPASON" PRIZE, offered through the American Guild of Organists, for an organ composition, has been awarded to George Mead, Jr., of New York City. Born in New York, in 1902, Mr. Mead was musically educated in the choir school of Trinity Church, at Columbia University, and under private teachers. He is organist of Central Congregational Church, Brooklyn; conductor of the Lyric Club, Newark, New Jersey; the Scarsdale Choral Society; the Brooklyn Heights Madrigal Society; and many widely used compositions are to his credit.

THE HALLE ORCHESTRA of Manchester, England, will have for conductors of the present season, Sir Thomas Beecham, Pierre Monteux, Sir Landon Ronald, John Barbirolli and Sir Henry Wood. This famed organization was founded in 1857 by Sir Charles (originally Karl) Hallé, who was its conductor till his death on October 25th, 1895.

W. OTTO MEISSNER, the widely known educator, composer and inventor of musical educational equipment, has been made head of the Department of Public School Music of the University of Kansas.

WILLIAM D. ARMSTRONG, widely known American composer and organist, died July 9th, at his home in Alton, Illinois. Born in Alton, February 11, 1868, the love of music was a passion of his childhood; and this he developed into broad and scholarly attainments. Along with his achievements as a composer, he was a member of the Guild of Church Organists of London, England; of the American Guild of Organists; and had been president of the Illinois Music Teachers Association, and vice-president of the Music Teachers National Association.

AMERICAN COMPOSERS were recognized in a program of March 8th, sponsored by the American Institute of Rumania, Bucharest. Works presented were a "Quintet for Wind Instruments" by Leo Sowerby; "Violin Concerto" by Gusikoff and Machon; *Moto Perpetuo* by Cecil Burleigh; and songs of MacDowell, Cadman, Griffes and Carpenter. The program was broadcast and created no little local interest.

COMPETITIONS

AMERICAN COMPOSERS, native or naturalized, may enter compositions for organ, piano, voice, violin, viola, violoncello, string quartet, or any combination of these instruments, and for a cappella chorus, to be performed at the "Festival of American Music," of May, 1937, by the Westminster Choir School. Entries close January 1, 1937. Inquiries may be addressed and scores sent to Roy Harris, Director of Festival of American Music, Westminster Choir School, Princeton, New Jersey.

PRIZES of five thousand francs (about three hundred and fifty dollars, at present exchange rates), twenty-five hundred francs, and one thousand francs, are offered by *Les Editions de Paris*, for love songs by composers of any nationality. Entries close on September 30th; and full particulars may be had from *Paroles et Musique*, 13 rue du Conservatoire, Paris, France.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture, suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had by writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

ANTHEM CONTEST: One Thousand Dollars are offered in Twelve Prizes ranging from Two Hundred and Fifty Dollars to Fifty Dollars each, for unpublished anthems. Entries close February 1, 1937, and full information may be had by addressing the Lorenz Publishing Company, Third and Madison Streets, Dayton, Ohio.

Young People's Choir Book

For Three-Part Mixed Voices
(Soprano, Alto and Baritone)

The breaking up of a well trained group of young singers is most regrettable and yet that is the fate of many Junior Chorus, even though the name is changed to try to hold those young people who, in moving out of the junior high ages, begin to feel too big to be juniors. It has become apparent that one of the contributing causes has been the lack of material between the easier two-part anthems or sacred choruses and the four-part anthems intended for mature voices. The three-part sacred choruses for mixed voices provide the logical means of lengthening the time during which these young singers may be held to an interest in church music and until the time when their voices will have developed sufficiently to permit taking places in the senior choir, to the credit of the choir and without detriment to their own vocal equipment.

The *Young People's Choir Book* is going to supply a fine collection of choruses for three-part singing by mixed voices—soprano, alto and baritone. They will all be good, substantial numbers. The soprano and alto parts will stay within a comfortable range and the part for the boys will be limited in range, as it should be for youthful voices showing the tenor or bass timber, but yet not developed to the extent where the higher notes of the tenor or the deeper notes of the bass should be attempted. Every pastor and every church school superintendent should be interested in having some one, whether a voluntary worker or the regular church choir-master, organize and develop a junior choir. Wherever there is junior choir work under way, this forthcoming publication is certain to fill a real need. A single copy may be ordered at the advance of publication cash price of 25 cents, postpaid.

Pianoscript Book for Beginners

By Alberto Jonas

For a number of years practical piano teachers have had their pupils get a copy of Alberto Jonas' *Pianoscript Book* (\$1.50) for preserving permanently important notes and other information given at lessons. Inspired by the success of this book, the eminent Spanish pianist and pedagogue has now made a similar book that will be of immense practical value to beginners in piano study.

It enables the pupil to keep, in classified form, a record of his own work and contains a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales. It also gives lists of pieces, suggestions for practice and "thumb-nail" sketches of lives of great composers and pianists. Blank manuscript paper for copying music and pages for lesson notes are provided in the book.

This unique book may now be ordered in advance of publication at the special price of 40 cents, postpaid.

Advance of Publication Offer Withdrawn

Realizing that choirmasters planning Christmas programs of a high class will want to begin rehearsals about this time, a special effort has been made to complete for publication this month the Christmas cantata offered recently in this Publisher's Monthly Letter.

As is customary, the special price offer is now withdrawn and copies will be obtainable from your music dealer, or from the publisher. Send for a copy to look over. It may be had on the usual liberal terms.

The Christ Child, Cantata by Charles B. Hawley, has been arranged for a chorus of treble voices, singing in three parts. The original, for choir of mixed voices, is one of the most popular Christmas cantatas published and annually is presented by outstanding choirs everywhere. This work lends itself well to the new arrangement and in churches where the feminine section of the choir takes over part of the service, in young ladies schools, colleges and academies, it will supply an unusually fine vehicle for the Christmas program. Price, 75 cents.

Serving Up the Turkey



November and December bring the holiday seasons when many family tables are sure to have the extra boards placed in them and all in the family feel the salivary glands springing into action as they await the "What will you have?" question from the carving

head of the family. Some want white meat, some want dark meat, others feel that the perfect serving for them to receive would be the "drumstick," and there are some who "just don't care for turkey meat of any kind, but will take a little of the dressing."

The music publisher is much in the position of the carver. There is the desire to serve each music buyer with just the type of music composition or music work which that music buyer feels he or she can use to the best advantage. In the first editions placed on the market, publications are virtually up on trial as music workers everywhere take advantage of the opportunities offered to become acquainted with the new publications. Those which do not appeal are never forced into second editions.

Here on the publisher's printing orders of the past month over which we are looking are to be found a goodly number of publications which are far beyond second editions, some now having reached the point where the total printings have run up into the thousands. These works which have won such favorable acceptance are worth knowing and a selected number of them are listed below. Complete copies of these may be secured for examination with return privileges by those who as yet have not had an opportunity to come to know them.

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
14133	Young Folks' Dance (Valse)—Paloverde	1	\$0.25
19391	Play Time—Story	1	.25
8572	Whistling School Boy (With Words)—Kove	1	.25
22973	Little Soldier March—Rolf	1	.25
4099	Little Miss Pride (Schottische)—Engelmann	1	.25
23612	March of the Toy Troopers—Gile	1½	.25
16283	Twilight Waltz—Rolf	1½	.25
25029	The Grasshopper—Hopkins	1½	.25
17000	Learning to Play—Lawson	1½	.25
22983	Rapid Fire (March)—Rolf	2½	.25
23947	At the Camp Fire (Gypsy Dance)—Krentzlin	2½	.50
25062	The Cello—Wright	3	.25
26036	Black Swans at Fontainebleau—Cooke	3	.40
18528	Wing Foo—Burlingame	3	.30
30010	Meditation—Morrison	3½	.50
SHEET MUSIC—PIANO DUETS			
23000	Dance of the Sunflowers—Story	3	\$0.50
19301	Moonlight Revels—Andre	3½	.75
7288	Concert Polonaise—Engelmann	5	.60

PIANO INSTRUCTORS			
Cat. No.	Title	Grade	Price
All in One—Kerr			\$1.00
First Year at the Piano (Complete)—Williams			1.00
Happy Days in Music Play (Complete)			1.25

PIANO TECHNIC			
Cat. No.	Title	Grade	Price
Beginning with the Pedals of the Piano—Cramm			\$0.75

SHEET MUSIC—VOCAL SOLOS			
Cat. No.	Title	Grade	Price
19930	My Little House—Rohrer		\$0.50
4495	The Gypsy Trail (Low)—Galloway		.60
30429	There's a Lark in My Heart (High)—Spross		.60
30170	I Am Fate (Low)—Hamblen		.60
30208	The Last Hour (High)—Kramer		.60
30209	The Last Hour (Medium)—Kramer		.60
30617	My Secret—Manza-Zucca		.60
30186	Mother Goose Songs (Group 2) (High)—Homer		.60

VOCAL METHOD			
Cat. No.	Title	Grade	Price
Methodical Sight Singing (Part 1, The Beginning)—Root			\$0.60

OCTAVO—MIXED VOICES, SECULAR			
Cat. No.	Title	Grade	Price
20898	The Gypsy Trail—Galloway-Felton		\$0.12
35284	Sunrise—Taneyef		.15

OCTAVO—WOMEN'S VOICES, SECULAR			
Cat. No.	Title	Grade	Price
10992	Merry Gipsy Band (1-2 parts)—Vernon		\$0.08
21223	Spanish Gardens (3 parts)—Haupt		.12

OCTAVO—MEN'S VOICES, SECULAR			
Cat. No.	Title	Grade	Price
20174	Old King Cole—Sheppard		\$0.10
35327	Monkey Said to the Chimpanzee—Geo. B. Nevins		.10

SACRED CANTATA			
Cat. No.	Title	Grade	Price
Belshazzar (Mixed)—Stults			\$0.60

CHORUS COLLECTIONS—WOMEN'S VOICES			
Cat. No.	Title	Grade	Price
Indian Love Songs (3 parts)—Lewrance			\$0.75
Philomelia Three Part Chorus Collection			.75

BAND			
Cat. No.	Title	Grade	Price
34036	Heads Up! (March)—Klohr		\$0.75
34002	Stars and Stripes Forever— Sousa		.75

MUSIC WRITING BOOK
Presser's Library Manuscript Book, No. 912 \$1.00

MUSICAL LITERATURE
Young Folks' Picture History of Music—Cooke \$1.00

THEORETICAL WORK
The Structure of Music—Goetschius \$2.00

Spare Time Rewards

Would you like to have, without cost, an attractive, chromium-finish Bread Tray, a lovely Cheese and Cracker Tray, a set of Book Ends, a Flashlight, Camera, Fountain Pen, or your choice of dozens of other useful and valuable articles? These are the rewards we offer to music lovers making new friends for THE ETUDE—the rewards you can easily and quickly obtain by inviting your musical friends and neighbors to subscribe for THE ETUDE. Let us send you complete details of this profitable spare time fill-in, together with a free copy of our Reward Catalog. Address your request to the Circulation Department.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

JESSIE L. GAYNOR



One of the outstanding pioneers in leading children to an appreciation of music, and to taking the first steps of piano playing while in kindergarten years, was Mrs. Jessie L. Gaynor. She came of a family related to the famous American novelist, James Fenimore Cooper. Cooper died twelve years before the family that was related to him was blessed, in St. Louis on February 17, 1863, with a little daughter they named Jessie.

The little child early showed a fondness for music and her first piano teacher was a Mrs. Ralston of St. Louis. Later she studied piano with Dr. Louis Maas of Boston and she pursued the study of theory and composition first under A. J. Goodrich and then under Adolf Weidig. She also had training in pedagogy under Calvin B. Cady.

Mrs. Gaynor established a music school of her own in Chicago. She also taught in St. Louis and in St. Joseph, Missouri. Other teaching activities were conducted in Iowa City, Iowa. She became a member of the Chicago Conservatory and during that period in Chicago also was the teacher of singing and ear training for the Free Kindergarten Association. She was then sought out to take full charge of the music teaching at Mrs. Starrett's private school at Oak Park, Ill. Here she had further opportunities to develop her ideas with regard to teaching little tots and to test out the original material she had been compelled to write in order to delight and instruct her little pupils.

Mrs. Gaynor had exceptional gifts for writing melodious material which little fingers could be taught to play easily, or which young voices did not find beyond their singing range.

The John Church Company had the good fortune to be the publishers of most of Mrs. Gaynor's

successful educational works and popular children's songs. To-day, there are very few working with classes of kindergarten tots who do not make use of some of the songs from either Volume One, Volume Two, or Volume Three of *Songs of the Child World* written in collaboration with Alice C. D. Riley, the author of the texts.

Mrs. Gaynor's very successful piano teaching works such as the *Miniature Melodies*, the *Miniature Duets*, *First Pedal Studies*, the *Melody Pictures*, and her *Method for the Piano for Little Children* to-day fit in with the most up-to-date ideas on the teaching of the piano to little children, and they clearly indicate that Mrs. Gaynor, and the many progressive teachers who were first to take up her works, were years ahead of others, who tenaciously held to the European conservatory methods which, thorough as they were for the education of older and gifted students, never were suitable for keeping youngsters happy in music study.

Mrs. Gaynor died in Webster Groves, Missouri, in 1921. Since her death, her gifted daughter, Mrs. Dorothy Gaynor Blake, not only has gained prominence in her own right as a composer, but she also has edited and completed various works and compositions left by Mrs. Jessie L. Gaynor in manuscript form. One of these works is the *Thirty Rhythmic Pantomimes* which is to be found elsewhere in the "Publisher's Monthly Letter" pages in an advance of publication offer.

The following is a representative listing of some of Mrs. Gaynor's works and compositions. In addition to these she has several operettas and cantatas, and a number of choruses in octavo form.

Compositions of Jessie L. Gaynor

PIANO SOLOS			
Cat. No.	Title	Grade	Price
30225	The Guitar Serenade	2	\$0.30
30226	The Little Trombone Solo	2	.30
30008	March of the Wee Folk	2	.30
	Minuet in the Old Style	3	.40
30192	The Blacksmith and The Tea Kettle	1½	.30
30194	The Froggies' Swimming School and The Owl	1½	.30

PIANO, FOUR HANDS			
Cat. No.	Title	Grade	Price
30627	March of the Wee Folk	2	\$0.30

TWO PIANOS, FOUR HANDS			
Cat. No.	Title	Grade	Price
30599	Guitar Serenade	2	\$0.50
30598	March of the Wee Folk	2	\$0.50

VIOLIN AND PIANO			
Cat. No.	Title	Grade	Price
30628	March of the Wee Folk. With Second Violin Obligato	2	\$0.50

VOCAL SOLOS			
Cat. No.	Title	Grade	Price
Coodle Doon Song		Med.	\$0.50
Dewdrop and the Star		Med.	.50
Down in Nodaway		Med.	.50
Elephant		Med.	.40
Ho! Ho! Nick		Med.	.40
Hush-a-bye, Baby		Med.	.40
I Do, Don't You?		High	.50
The Land of Nod		Low	.50
L'Enfant		Med.	.50
One-a-Penny		Med.	\$0.30
A Question		Med.	.40
Rondel		High	.50
Tale of a Ginger Jar		Med.	.50
Tin Soldiers		Med.	.50
Twilight Song		Med.	.30
What a Very Handy Thing a Monkey's Tail Must Be		Med.	.40
When My Dreams Come True		Med.	.50

PIANO STUDIES AND COLLECTIONS			
Cat. No.	Title	Grade	Price
Finger Plays, Elementary Hand and Finger Exercises			\$0.60
First Pedal Studies			.60
Dances and Games for Children			2.00

VOCAL COLLECTIONS			
Cat. No.	Title	Grade	Price
Five Songs			\$1.00
Health Songs, In Collaboration with Dorothy Gaynor Blake			.25
Sacred Songs for Little Children. For Every Day in the Week			.75
Songs for Girls' Voices			.75
Songs of a Grandmother			.50
Songs and Shadow Pictures for the Child-World			\$0.75
Songs of Modern Child Life. In Collaboration with Dorothy Gaynor Blake			1.00
Songs of the Child-World. In Three Volumes. Each			1.25



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Maurine and the Bach Invention

(Playlet)

By Mildred Tanner Pettit

Sharps and Flats

By Bertha M. Huston

Cecelia Eileen played as well as could be A piece that was written quite simply in C; But my! When a flat or a sharp came along She usually managed to do something wrong.

Cecelia Eileen had a strange dream one night.

A garden she saw, and a ladder upright Against a rose-arbor, so lovely to see, And each rung looked just like an ivory key.

And all of a sudden appeared a tall man, And in a high voice now to sing he began; He sounded quite like many ladies we hear—

(A man singing so was indeed very queer).



"My name, it is SHARP," thus he sang, oh, so high;

"I always go up, toward the beautiful sky; Yes, I am a sharp, I go up every day, Whenever you see me I'm up on my way."

And as he climbed on to the very last rung He faded away like the song he had sung; Just then, at the top, came a short, funny man,

With deep, hearty singing his song he began.



"Oh, my name is FLAT; I'm as flat as can be,

I climb on the ladder, but backwards, you see;

Down, down, do I go, and I never once miss,

When YOU see my sign, just go downward like this."

The little fat man kept on going right down;

His heavy bass voice made him seem like a clown;

Then he disappeared and the ladder did, too.

Cecelia Eileen opened bright eyes of blue,

"Oh, mother," she cried, "now my dream was so plain,

I never will mind accidentals again; Sharps up and flats down—Oh, how easy 'twill seem,

And all was explained in a funny old dream."

Characters: *Maurine*, a girl who can play the piano

Mrs. Mack, her mother

John Sebastian Bach

Scene: The living room of the Mack home. *Maurine* is practicing a *Two-Part Invention* by Bach. *Mrs. Mack* is seated nearby, sewing.

Maurine: Oh mother, why do I have to practice this old *Invention*? I've struggled through three of them and that should be enough.

Mrs. Mack: But you know your teacher says you can not be a real artist without them. Bach is the bread and butter of your musical education.

Maurine: Well, if Bach was such a great composer, why didn't he put a little melody in these things?

Mrs. Mack: He has, my dear. His melodies are of the finest. Wait till you hear some of his organ compositions. You will just thrill over them. And I think you owe John Sebastian Bach an apology. Some day you will think so, too. (A bell rings). Oh, some one is at the door.

(*Mrs. Mack leaves to open the door. Maurine turns reluctantly to practice. She plays a few measures, drops her head on her arms and falls asleep. Some one enters.*)

Maurine: Oh, how do you do, sir. You frightened me for a moment, because you look just like the pictures of John Sebastian Bach.

Bach: And why should I not? I am John Sebastian Bach.

Maurine: Really! And what are you doing here?

Bach: Well, I thought I heard you say you could not find anything interesting in my "Inventions"—horrid, I think you called them! You see, I had a great deal of fun writing those "Inventions," and I want you to get as much fun from playing them.

Maurine: Well, I would like to. My teacher thinks they are beautiful. But, of course, she can play them well.

Bach: If you will let me sit beside you I

will try to show you how to play them well, too; and then perhaps you will see why I wrote them. Do you like to play games?

Maurine: Oh, yes, I certainly do.

Bach: Good. Do you know how to play follow the leader?

Maurine: Yes, I have often played it.

Bach: Then we will play it now; only, instead of running and jumping around, we will do the things on the piano. Now, we will run all over this *Invention*. You will be leader this time, and you will play this part (points to upper voice of *Invention*). Play two measures and then stop, to see if I am a good follower. (*Maurine plays first two measures, Bach plays next two.*)

Maurine: That was good. May we do it again? (*They repeat.*)

Bach: Now here is where the real fun begins. You are going to jump the ditches this time. No stopping this time until we come to measure twelve. (*They play together.*)

Maurine: But you did not wait for me to finish before you began.

Bach: Of course not. It is not written that way, is it?

Maurine: And you did not follow me exactly, here and there. You changed it a little.

Bach: So I did. I suppose I will have to pay a forfeit. Let us go on, and this time I'll be the leader and you follow.

Maurine: This is quite exciting. Let's begin all over. (*They repeat.*)

Bach: Now, do you begin to see any sense in this horrid old *Invention*?

Maurine: Oh, don't call it that. I just love it!

Bach: I'm glad to hear that. And you know you do not need two people to make it fun. Let your right hand be you, and your left hand be me. Now, hands, get going, and see what happens. (*Maurine plays.*)

Maurine: Are all the "Inventions" like this? I mean can we play "Follow the Leader" with them?

(*Continued on next page*)

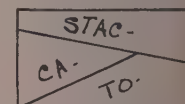
???Who Knows???

1. Name the most famous composer of present day Finland.
2. In what country was music printing invented?
3. How should the word "pianist" be pronounced?
4. What were Handel's given names?
5. Name three forerunners, or ancestors, of the piano.
6. In what opera is there a ginger-bread house?
7. Is the clarinet a wood or a brass instrument?
8. What is the lowest tone that can be played on the violoncello?
9. What is meant by a six-four chord?
10. What are leger lines?

(*Answers on next page*)

Jig-Saw-Puzzle Game

By Gertrude Greenhalgh Walker



Cut plain white cards into sections, and on each section write a syllable of a musical term. Jumble all together in a box. Players draw pieces out and try to match the pieces together to complete the terms.

A State Recital

By Katherine Painter Fulling

Why not have a State Recital for one of your special club meetings this season?

A very interesting one we had took place on our State Day.

The pupils' parents were our guests of honor. We had typewritten programs made by the pupils, with a covered-wagon sticker at the top of each one; and they looked very attractive. The older pupils told about the outstanding musical events of the state, and the recognized composers who were born or who lived in the state. The program included original work done by the pupils themselves, who will be the state's future musicians, and also compositions by the representative composers.

The performers looked picturesque, dressed in the costumes of the early western pioneers and cowboys. Several songs of the early days were sung, which were obtained from the Historical Society.

Small state flags were made by the pupils, to be put on the tea cakes.

Why not have a recital of your own state's music? Some of our states have a very interesting musical history and all of us should try to learn more about such things.



"MORNING PRAYER IN THE BACH FAMILY"
(From a painting by Hoffmann)



Maurine and the Bach Invention

(Continued)

Bach: Yes, indeed. In fact, you know you can find a game in almost everything if you look for it. We used to have fun playing together in my family.

Maurine: I'm so glad you showed me how. And, Mr. Bach, I really do apologize for what I said about your music.

Bach: That's all right. The trouble is, you have not studied long enough to make such discoveries for yourself, and no one seems to have shown you. Practice hard, Maurine, and hunt for fun in everything you do.

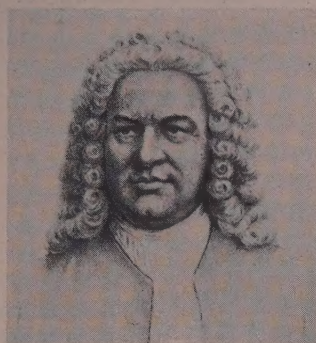
Maurine: Thank you for helping me so. And will you do me one more favor? Will you play for me?

Bach: Well, that's one thing I never could refuse. (He plays several of his short compositions.) And now, good-bye, Maurine. Remember to look for the fun in things.

Mrs. Mack (entering): Maurine, dear, are you asleep?

Maurine: Have I been asleep, mother? And did I dream it? Well, anyway, I apolo-

gized to Mr. John Sebastian Bach, and



JOHN SEBASTIAN BACH

he taught me how to play the "Inventions."

Mrs. Mack: Good. Come and tell me all about it. (*Exeunt.*)

CURTAIN

October Anniversaries

Birthdays, or anniversaries of the death, of some famous composers, occurring in October, follow. You might honor some of these composers by playing their compositions at your October club meeting.

JACQUES OFFENBACH, composer of the opera, "The Tales of Hoffman," died in Paris on OCTOBER FIFTH, 1880. The famous *Barcarolle* from this opera has been arranged for piano solo, from easy to difficult arrangements, and also in duet form.

CAMILLE SAINT-SAËNS, the great French composer, was born in Paris on OCTOBER NINTH, 1835. Everybody knows his lovely melody, "The Swan," from the Carnival of Animals. It comes in a good duet arrangement, not very difficult, and may also be heard on Victor Records, Nos. 1143 and 1430.

GIUSEPPE VERDI, one of the greatest of Italian opera composers, was born in Italy, OCTOBER TENTH, 1813. Many of his arias have been arranged for piano solo, though of course they should really be heard sung. They can be heard on Victor records too numerous to mention here.

FREDERIC CHOPIN, one of the greatest composers of piano music, died in Paris, OCTOBER SEVENTEENTH, 1849. You should be able to play several of his short *Preludes*, *Mazurkas*, and other compositions. Cortot, the well known player of Chopin's music, may be heard on Victor No. 6612, and there are many other Chopin records of compositions that are too difficult for the average player to do well.

CHARLES GOUNOD, French composer, best known for his opera "Faust," died in Paris, OCTOBER SEVENTEENTH, 1893. A simple *Meditation* and *The Angelus* are arranged in very easy duet form and can be played by beginners who do not always feel prepared to take part on programs. Then there are several Victor records from "Faust," all worth hearing.

FRANZ LISZT, the great Hungarian composer and pianist, was born OCTOBER TWENTY-SECOND, 1811. Of course most of his piano music is extremely difficult, but his *Song of Childhood* is very easy. A melodious bit from *Les Pre-*

ludes is arranged for four hands; a Hungarian tune from his *Rhapsody, No. 2* is arranged very simply; and the march tune from the same composition is also arranged for medium grade. Victor records 6863 and 6864 give *Les Preludes* entire, played by the San Francisco Orchestra; and the *Hungarian Rhapsody, No. 2* is played on the piano by Cortot, on Victor, 6626, and by the Philadelphia Orchestra on Victor 6236. Any of the pieces named may be secured from the publishers of THE ETUDE.

ANSWERS TO WHO KNOWS

1. Jan Sibelius.
2. Italy.
3. Pee-AHN-ist, accenting the second syllable.
4. Georg Friedrich, but as he lived in England it is often spelled George Frederick.
5. Clavichord, spinet and harpsichord.
6. In "Hänsel und Gretel," by Humperdinck.
7. Wood-wind.
8. C, two octaves below middle C.
9. A chord having its fifth in the bass, or in its second inversion, as G-C-E.
10. Short lines added to the staff to accommodate notes too high or too low to be written on the staff.

Letter Box

DEAR JUNIOR ETUDE:

Our club, The Merry Musicians Club, has an enrollment of fifty members, all playing the piano.

Our teacher entertains us at the Christmas meeting, and at this meeting we select officers for our regular monthly meetings, held at the members' homes. Our programs consist of piano solos, for which we are scored by judges chosen by our teacher. The one getting the best mark receives a prize. Our parents and friends are invited to the meetings. Our final meeting is held in June, and always in July we hold a picnic. Our colors are blue and white.

From your friend,
MARJORIE KINDER (Age 13),
Ohio.

N.B.—The picture of this club, The Merry Musicians, appeared in the June, 1936, issue.

HONORABLE MENTION FOR MAY PUZZLE:

Clara Johnson, Marian Jamison, Virginia Blackstone, Dorothy Pinkerton, Julia Smith, Anderson Paulknes, Muriel Brown, Blanche McGuire, Helena Randolph, Sydney Delenberger, Jerome Carthwait.

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month, "School Music." Must contain not over one hundred and fifty words.

Competitors who do not comply with all of the following conditions will not be considered.

All contributions must bear name, age

and address of sender and be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the eighteenth of October. Results of contest will appear in the January issue.

Put your name, age, and class in which you are entering, on the upper left hand corner of paper, and put your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of the paper only.

Do not use typewriters, and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest, and send in only two contributions for each class.

Chorus Singing

(Prize Winner)

The human voice is man's natural way of giving vent to his emotions through music. An artist gives and receives an inspiration beyond measure, when putting his heart in his singing. However, very few are they who possess this rare gift of voice. But many would sacrifice much to leave on this earth a pulsating memory of the music of the great composers.

We, who love music and would dedicate something of ourselves to it, find that singing with others, who share something of our own feeling for music, is a great help for the satisfying of the hope that we, too, may give a little of the inspiration and greatness possessed only by good music.

Therefore, if it is not possible to be an artist, one should consider it a privilege to take advantage of an opportunity to sing in school and church choruses, for music plays a great part in the directing of life's pathways.

JUNE ADKESON (Age 14), Class A,
Colorado.

Chorus Singing

(Prize Winner)

In a chorus there are any number of voices, united on each part. This demands each individual in the chorus to be under the judicious guidance of the conductor, and the effects of color and expression depend upon each individual in the chorus.

Each singer must watch himself and the conductor. In cultivating precision of attack, intonation, clearness of enunciation and careful attention to gradation of tone, and various shades of expression, the highest order of individual skill is exacted from every person in the chorus. Each one has to do his part to make a well balanced chorus, or to expect a crown in the end.

LILY KING (Age 12), Class B,
Oklahoma.

DEAR JUNIOR ETUDE:

Here is a letter from Hawaii. Most of our music is slow and sad. It originated from the old chants or "olīs" that were very rhythmic. The natives began swaying to the chants and were soon dancing as they sang. There is not much variation in these old tunes.

When white men came to these isles they brought with them music that entered into the hearts of the natives. It was after this the Hawaiians began to have beautiful melody in their songs, but the old rhythms are still there.

Probably the best known Hawaiian melody is *Aloha Oe*, written in about the year 1892 by the famous Queen Liliuokalani. It has the sad plaintive melody of the early Hawaiians.

From your friend,
LYDIA SUTHERLAND (Age 11),
2514 Olopana Street,
Honolulu, Hawaii.



CECELIA MARY MILLER (AGE 4), IOWA

Chorus Singing

(Prize Winner)

I like chorus singing, because I sing in the chorus at school. We do not sing just any kind of songs but use songs that are best for our chorus.

I think chorus singing is good for training children's voices. When my parents were young they did not have the advantages we have to-day, and I am glad someone has selected the kind of music children need, so we can get the kind of training in chorus singing we should have.

And I am so glad that I can be in a chorus, because I do love singing. I hope some day to be a teacher, so I can have a chorus of my own.

MARIAN BATES (Age 8), Class C,
South Carolina.



GIRLS' MUSIC CLUB, HARLINGEN, TEXAS

Musical Word Square

By Stella M. Hadden

The letters in the following four-letter square read the same horizontally and vertically.

1. An INTERVAL
2. To RING SLOWLY
3. A character in "LOHENGRIN"
4. To PERFORM.

* * * * *
* * * * *
* * * * *
* * * * *

ANSWERS TO MAY PUZZLE:

Clef, Bar, Note, Rest, Tie, Band, Bass, Treble, Piano, Tone, Dot, Crescendo, Fine, Con, Staff, Octave, Accent, Crescendo, Brace, Tonic, Do, Fa, Re, Ti.

PRIZE WINNERS FOR MAY PUZZLE

Class A, CORINE McDONALD (Age 14), California.

Class B, EDWIN BRIGHT (Age 11), Massachusetts.

Class C, JOHN W. MURRAY (Age 7), Indiana.

HONORABLE MENTION

FOR MAY ESSAYS:

Geraldine Robinson, Susie Hoogassian, Jane Harris, Marguerite Wyse, Rose Reddy, Barbara Patterson, Joan Bruce, Joyce Craig, Winona Marsh, Hilda Kiefer, Margaret Masterson, Julianna Winton, Georgia McPherson, Catherine Hepplemaier, Jeanette Brooks, Gladys Hopkins, Gerald Conway, Dean McIntosh.

A Cure for "Nerves"

TO THE ETUDE:

I agree with Mr. Bartley that unsound preparation of a piece is one cause of nervousness. One never will speed up in the difficult places if he has learned to hold back on the balance points of the rhythm.

My pupils have found Dr. Frederick W. Schlieder's "Principle of Rhythm" most helpful in this trouble. Dr. Schlieder feels music in rhythmic phrases, with a relaxation or holding back at the end of each rhythmic phrase. This is the balance point before starting the next rhythmic phrase with a new impulse.

Pupils who will take the trouble to pause on these balance points, an exaggerated length of time, will acquire such a wonderful control of themselves that there will be no danger of accelerating the tempo until disaster overcomes them.

This is a proven cure for those whose nerves used to send them rushing over the difficult places. However, this is not the only cause of nervousness, and I shall watch in THE ETUDE for cures from other readers.

—RUSSEL SNIVELY GILBERT.

Getting the Family to Work

HERE is a teacher who has developed an unusual idea. Among her clientele she has promoted music in family groups. Miss Cora W. Jenkins, of Oakland, California, has given this program at the Rockridge Woman's Club House. In order to understand how this teacher worked out her idea, it is necessary to present the program in its entirety. The plan is one which many teachers could introduce, to promote musical interest in a community.

PROGRAM

1. Three Violoncellos and Piano

- (a) Slavic DanceDvořák
- (b) IntermezzoAletter

arr. by Arthur Black

Mr. Arthur Black and three nieces, Misses Grace Menefee, Jane and Barbara Peterson

- (a) In the Morning Early
Virginia and Lela Newland
- (b) The Strolling Players
Rodman and Donn Fridlund
- (c) Down the Shady Path
Beverly and Allison Morse

7. Class Songs under leadership of Mary Ellen Oliver, her sister, Jane Oliver, at Piano

- (a) The Merry Springtime
Cora W. Jenkins
- (b) The Dearest Wish
Cora W. Jenkins

8. Marimba and Piano

- (a) From the Land of the Sky
Blue Water.....Cadman
- (b) TreesRasbach

Mr. Ellsworth Lewis and his sister, Mrs. Howard Spurrier

A Great Poet as Music Critic

(Continued from Page 664)

and his description of a Paganini concert—even with all its exaggerations—gives us one of the best portraits we have of that wonderful executive artist.

As an introduction to an interesting appreciation of Rossini's "Stabat Mater," he describes a church fête in Italy, where he saw groups of children take part in a kind of Passion play. A little boy was dressed to represent the Saviour, wearing a crown of thorns, and with drops of blood painted in glaring color on his forehead, as were the wounds in his hands and naked feet. The Mater Dolorosa was a small girl clothed in black, bearing several swords with gilded hilts on her breast. Other children represented apostles—one as Judas with a purse in his hand; a few were dressed as cupids; and some in the costume of French stage shepherds, hat and staff bedizened with ribbons. "How could one believe that the sight of such a spectacle could stir the depths of one's being! But true Christianity in art does not consist in barrenness of ornament or leanness in figure;" and Heine finds Rossini's "Stabat Mater" more truly Christian than Mendelssohn's "St. Paul"—as, indeed, one might have expected from a bitter, prejudiced, perverted Jew.

Heine recognized that of all composers Liszt found Beethoven most in accordance with his taste. Of the Titan among master musicians he wrote:

"Beethoven, especially, has advanced the spiritualism of art to that tuneless agony of the world of vision—to that annihilation of nature which fills us with a terror which I cannot conceal, although my friends shake their heads over it. It seems to me a characteristic circumstance that Beethoven was deaf at the end of his days, so that not even the invisible tone-world had any reality in sound for him. His tones were but reminiscences of a tone—the ghost of sound which had died away, and his last productions bore on their brow the ghostly hand of dissolution."

While Heine may have lacked the practical musical training necessary for the best fulfillment of the duties of a musical critic, it cannot be denied but that his intuitive genius and unusual perceptive powers enabled him to reproduce the musical atmosphere of his day.

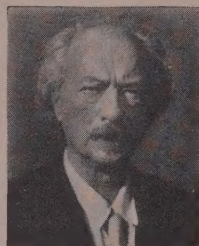
* * *

"The layman cares little when, or by whom, the dominant seventh was first employed without conventional preparation."

—Edward Evans.

Next Month

THE ETUDE for NOVEMBER 1936, Will Include These Stimulating, Educational Features



Ignace Jan Paderewski

PADEREWSKI SPEAKS AGAIN

The wisdom of the great Polish pianist has inspired thousands of students. From various European sources, THE ETUDE has collected some of his most recent opinions which will be found of important worth to all who read them.

WOMAN'S STRUGGLE FOR MUSICAL RECOGNITION

Mary Wurm, pupil of Clara Schumann, herself a pianist and composer of wide European renown, traces the fight of women in music for "a place in the sun."

HOW TO USE THE SOSTENUTO PEDAL

Ward Wright, practical teacher and long a contributor to THE ETUDE who has devoted much valuable research to this subject, offers an article of real pedagogical value to all lovers of the piano.

EARLY FORMS OF THE PIANOFORTE

A Washington writer, Sade Styron, has obtained photographs of some of the finest specimens in the National Smithsonian Institution and this illustrated article is the next best thing to a visit to the Museum at the Nation's Capital.

FROM SPIRITUALS TO SYMPHONIES

The rise of the music of the American Negro is traced in a really inspiring manner by Shirley Graham. Music has no color line, and the accomplishments of many of our skilled negro music workers are attracting international attention.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

2. Quartette for Violin, Violoncello, Clarinet and Piano

- (a) AirHandel
- (b) Minuetto...Florence Alexander

Mr. and Mrs. Ross Alexander and two children, Roberta and Ross Jr.

3. Piano Duet

Boat SongGanschals

Dr. Charles V. Covell and young son, Dick

4. Clarinet Solo with Piano Duet accompaniment

The Wandering Minstrel
Cora W. Jenkins

Houghton, Martha and Frederic Sawyer

5. Piano Duet

The Excursion Train. William Baines
arr. by Virginia Seiler

Harold and David Latter

6. Three Piano Duets from "Highways and Byways"....Cora W. Jenkins

9. Welsh Songs in the native tongue

Mr. and Mrs. Oliver Jones, son and daughter

- (a) Farewell Song to Wales

Mrs. Jones, accompanied by Mr. Jones

- (b) If I Knew You and You

Knew Me.....MacDermid

(in English)

- (c) The Exile of Cambria

Mr. Jones, accompanied by his daughter, Mair

10. Violoncello Solo

RondoBoccherini

Miss Grace Menefee, her cousin, Miss Jane Peterson, at the piano

11. Songs

- (a) SylviaOley Speaks

- (b) The Low Backed Car

Hugh Williams, his daughter, Betty Jane, at the piano

12. String QuartetHaydn

Mr. and Mrs. Samuel Savannah and two daughters, Mrs. Marjorie Armstrong, Miss Eloise Savannah

The Gramophone Shop Encyclopedia of Recorded Music

The most voluminous annotated catalog music records yet published, this very excellent encyclopedia, with an admirable introduction by Lawrence Gilman, the noted New York Critic, will command the attention of music libraries, schools and colleges where the intelligent employment of recorded music for both academic work is growing rapidly. It gives virtually all of the major existing records of consequence of thirty-seven companies here and abroad. The writer states that no attempt has been made to include "dance music, popular songs, encore pieces and records of mere passing interest." Therefore, the importance of the book is by no means transient. The work is one of 570 pages and has been prepared with a wide knowledge of this interesting mode of field. There are now thousands of record collectors throughout the country to whom this book should prove invaluable. The work presents vocal as well as instrumental records including those of really artistic operettas.

Pages: 570, cloth bound.

Price: \$3.00.

Publishers: The Gramophone Shop, New York.

Music in Institutions

By WILLEM VAN DE WALL

The author of this work, the most comprehensive and authoritative yet to appear, one of the most interesting figures in the field. Born in Holland, trained as a practical musician, he has been a harpist in many of the foremost orchestras of Europe and America. His great objective, however, was music therapeutics, particularly in relation to work in institutions for mental hygiene (asylums). The new work contains nineteen chapters. The first part deals with "The Function of Music in Institutional Care and Treatment"; the second, with "The Aims and Scope of Musical Activities in Various Institutions"; the third, with "The Organization of Institutional Musical Activities"; the fourth, with "The Institutional Music Worker"; and the fifth, with "The Administration of Music in Welfare Institutions."

Generally speaking, this subject is so new and its possibilities are so far reaching that it is impossible to give in a review an idea of this book that would be definitive. No one has had wider experience in this subject than Dr. Van de Wall, who is a doctor of music and not a physician. He has, however, always had the wisdom to work under and in cooperation with the medical men in the institution in which he has been engaged. The amount of data he has accumulated will make this work a standard for years to come. One of the most important sections of the book is the bibliography, in which he has listed approximately three hundred and thirty books of probable usefulness to workers in this field.

Pages: 457, cloth bound and illustrated.

Price: \$3.00.

Publishers: Russell Sage Foundation.

Music Under Eight

By E. MILDRED NEVILL

This book, English in origin, is based upon twenty years of experience in teaching children, and is designed to trace the melodic growth of the child from four to seven. It takes the child from the period which the author describes as "melodic unconsciousness," suggests materials and exercises to be used in developing a melody, and carries on the idea of the musical building of the child's nature along normal lines of growth.

It is a book for the teacher, and not for the pupil. It advocates the use of percussion bands, or "rhythm bands," as they are known in America. Exercises are outlined for the development of rhythm and pitch.

There are two kinds of teachers—those who teach for a living, and those who have such a love for teaching that, living or no living they could not do anything else. The author of this book evidently belongs to the second class.

Certain nomenclature in the text, and reference to certain materials and methods, such as the dulcimer and the Tonic Sol Fa Method make the work somewhat alien to American musical readers not willing to make a little investigation.

Pages: 175.

Price: \$1.75.

Publishers: E. P. Dutton & Co., Inc.

Charles Villiers Stanford

By HARRY PLUNKETT GREEN

Here we have a book teeming with readability and information. Sir Charles Villiers Stanford was not only one of the most talented and scholarly musicians which romantic Ireland ever produced, but he was also a most human and likeable character. All of which furnishes the finest sort of materials for a biographical work.

Sir Charles' early home life, his student days in Leipzig, his unpromising meeting with capricious Jennie Wetton, their early magnetism for each other, and their long wait and persistence in breaking down the opposition of a doughty Dublin Daddy, and then a steady battering at the doors of success till they opened to the bestowal upon his head of the highest honors the British nation has to give: all these and many other details are recorded in language which charms as it instructs.

Pages: 287, cloth bound.

Price: \$6.00.

Publishers: Longmans, Green & Co.

MEETING PIANO TEACHERS' NEEDS

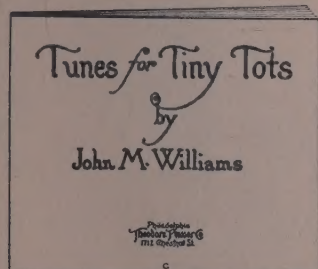
JOHN M. WILLIAMS BOOKS

For Kindergarten and Primary
Age Beginners—

TUNES FOR TINY TOTS

By JOHN M. WILLIAMS

Price, 75 cents



This very first book for the younger child is down to a basic simplicity that gives the child around five years of age the little steps by which he can climb to the usual elementary material. As a preparatory grade, this little volume gives a practical knowledge of the grand staff, a start on time values, legato and staccato, and other elementary phases. This is done in an engaging manner, and nearly two-thirds of the pages seem just like a collection of attractive

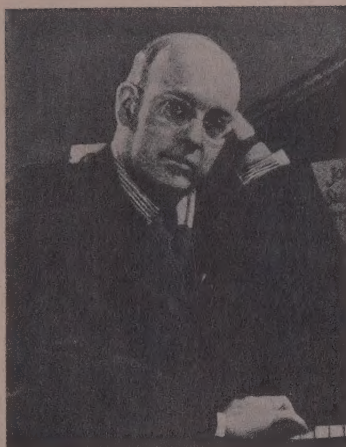
little tunes with words. Both clefs are used from the start as the notes up and down from Middle C are taught.

BOOK FOR OLDER BEGINNERS

By JOHN M. WILLIAMS

Price, \$1.00

One of the greatest advances in music teaching has been the comparatively recent general acceptance of the need for individualizing instruction procedures, particularly with consideration for the pupil's viewpoints. The unusual success of this volume has been due to the fact that it considers the beginner over twelve years of age, to whom juvenile procedures would be annoying. It proceeds quickly to bring the older beginners to that ability-to-play-something stage their impatience demands.



JOHN M. WILLIAMS
Photo by Arthur O'Neill, N. Y.

Mr. Williams' LECTURES on Fundamentals in Piano Teaching, as given and often repeated in most of the major cities from coast to coast, always have proved highly successful in inspiring teachers, giving them new ideas, and clarifying procedures in how to teach the notes on the grand staff beginning with Middle C. Not every teacher resides in or near a major city, but even the teacher in the most remote section may become acquainted with any of the material listed on this page through the examination privileges offered by the Theodore Presser Co.

Mr. Williams is now making a lecture tour of the United States and any teachers wishing to know if their city is to be included in his itinerary may learn this by inquiry of the local dealer, or by writing to the Theodore Presser Co. for this information.

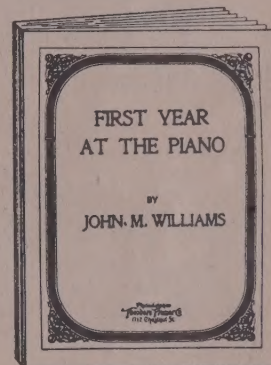
One of the Most Successful of
All Piano Instructors for Pupils
Nine to Twelve Years Old—

FIRST YEAR AT THE PIANO

By
JOHN M. WILLIAMS

Price, \$1.00

Also Published in Four
Parts for Convenience in
Class Use, Price, 35 cents
Each Part



It is permissible to say that this is one of the masterpieces in twentieth century first piano instruction material. Each hand learns its respective clef from the beginning, and although it does not neglect the basic rudimentary necessities, it sees to it that the lesson material carries the beginner along at the faster pace which children nine to twelve years of age can take over little tots. Throughout it holds up the interest and this means progress. Easy-to-play arrangements of favorite melodies are a feature.

SECOND YEAR AT THE PIANO

By JOHN M. WILLIAMS

Price, \$1.00

After the attractive material in the Williams *First Year* book, the course of study needs to be continued without the gaining of further playing facility proving a burden to the pupil. The material in this *Second Year* book makes this possible in a delightful manner and many of the new points introduced to the pupil by the teacher are given through pleasing pieces. Melody, rhythm, novelty, and variety are attributes of this book.

Either or Both of These Manuals
FREE to Any Piano Teacher—

A TEACHER'S MANUAL on HOW TO TEACH "TUNES FOR TINY TOTS" by John M. Williams. This Manual gives the author's own notes on the use of the material in *Tunes for Tiny Tots*, and it also carries a very enlightening chapter on *How to Teach the Notes on the Grand Staff Beginning with Middle C*.

A TEACHER'S MANUAL on HOW TO TEACH "FIRST YEAR AT THE PIANO" by John M. Williams. Besides outlining the material to use in each lesson and pointing out the new phases met on each page and the procedures to use, there are several chapters giving much practical advice to teachers, such as *How to Teach the First Tune*, *How to Teach Phrasing*, *Transposition*, etc. and how to utilize the Middle C approach in piano study.

Piano Solos That Mr. Williams From Time to Time in His Lectures Has Recommended for Teaching Use

Playful Kittens—Lawson (Grade 1)....	\$0.25	The Dream Fairy—Seeboeck (Grade 2 1/2).....	.35
Old Mother Hubbard—Rogers (Grade 1).....	.25	Valse Petite—Ketterer (Grade 3).....	.35
In the Swing—Levering (Grade 1).....	.25	Silvered Mists—Hueter (Grade 3)....	.40
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Sound the Bugles—Anthony (Grade 2).....	.35	Ivy—Renk (Grade 3).....	.25
Fairy Footsteps—Farrar (Grade 2)....	.30	Hark! Vesper Bells—Johnson (Grade 3).....	.25
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The Rabbit—Baines (Grade 2 1/2)....	.30	Melody of Love—Engelmann (Grade 3).....	.50
The Cuckoo—Hamer (Grade 2 1/2).....	.25	Priscilla—Bliss (Grade 3).....	.30
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Gay and Festive—Sewell (Grade 2 1/2).....	.30	Tangled Vines—Bliss (Grade 4).....	.35
The Elf's Story—Armstrong (Grade 2 1/2).....	.35	Romance in A—Lieurance (Grade 4).....	.40
		Forest Voices—Cooke (Grade 4)....	.40
		The Waterfall—Lemont (Grade 4)....	.30

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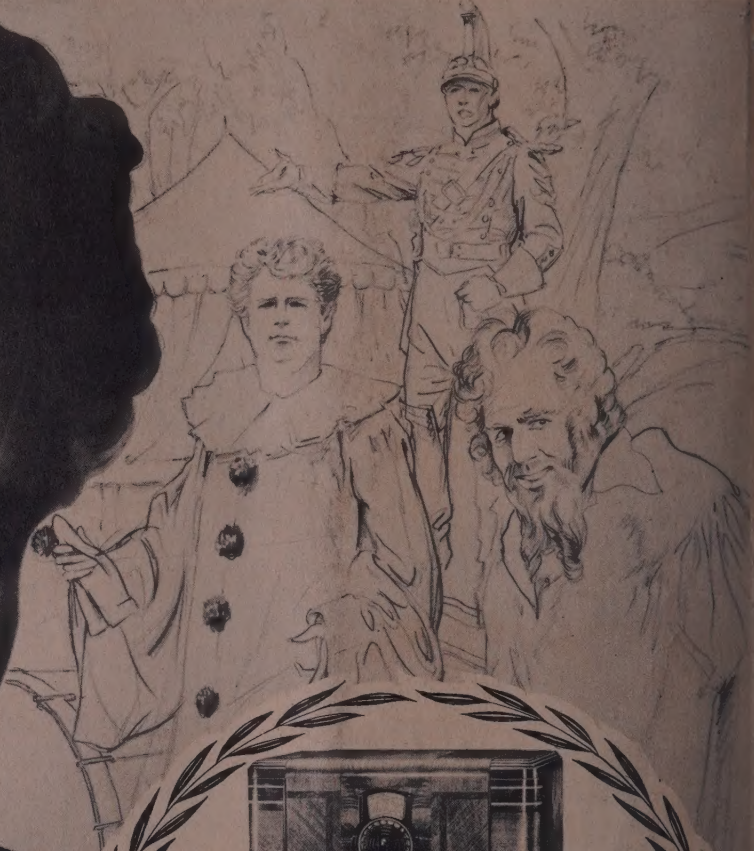
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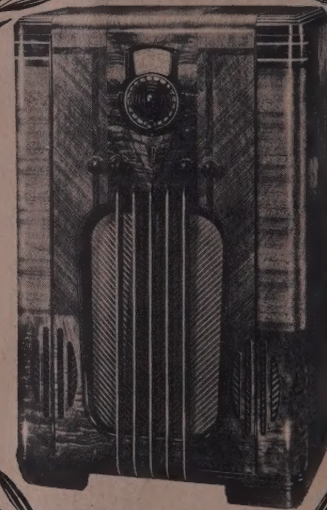


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